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IN MEMORIAM

Professor HERMANN JACOBI

This volume contains a selection of monographs and articles of the distinguished author published in various oriental journals They deal with some problem or theory of Sanskrit Poetics and have a bearing on the study of Sanskrit literature We also reprint here the *editio princeps* of Abhinavagupta's Kavyaloka locana iv, as well as of a part of his Abhinava bharati vi on Bharata s Rasa sutra

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CONTENTS

THE PROBLEM OF POETIC EXPRESSION[1]

One of the fundamental problems of Sanskrit Poetics as indeed of all Poetics is the problem of the content and expression of Poetry From the beginning of the discipline this is recognised and the parts of language namely the Śabda and Artha word and sense or technically the Vācaka and Vācya the expressor and the expressed had already been distinguished by grammatical and philosophical speculation as the medium of linguistic expression The essential element of all literature as of all language therefore is said to consist of the material of word and sense and the earliest definitions of Poetry naturally start in terms of Śabda and Artha So long as Poetry is a kind of expression conveyed through the medium of language this is inevitable Accordingly Bhamaha defines Poetry as *śabdarthau sahitau kavyam* which is followed by Rudrata s more general statement *śabdārthau kavyam* while Dandin describes the body of Poetry as *istartha vyavacchinna padavali* and Vamana speaks of *viśista pada racana* as its essence Thus the Śabda and Artha united together and not in themselves constitute Poetry and all later writers more or less accept this position of the Sahitya or unity of Śabda and Artha as the starting point The term Sahitya implies that Śabda and Artha are inseparable and go together Kuntaka describes this Sahitya as Anyuna anatiriktatva or Paraspara spardhā,

[1] Lectures delivered by invitation at the University of Bombay in 1943 The approach is from the standpoint of modern Aesthetic, and therefore it is different from that of my *Sanskrit Poetics* which gives only a descriptive-historical treatment First printed in *New Indian Antiquary* ix nos 1 3—Much of the matter of this monograph the topics being overlapping is taken over from the author s *Sanskrit Poetics as a Study of Aesthetic* which was delivered as lectures at Annamalai University in December 1935 and printed in the *Dacca University Studies* vol i This last monograph, therefore is not reprinted in this volume

but Kalidasa conveys it more beautifully by his well known comparison of Poetry to Ardhanariśvara in which Parvatī is Vac or Śabda and Parameśvara is Artha That the poets and not only the theorists were aware of this idea is also clear from Magha s declaration that the discerning poet pays equal regard to Śabda and Artha in the well known line *śabdarthau sat kavir iva dvayam vidvan apekṣate*

This concept of the Sahitya of Śabda and Artha from which literature itself came to take the designation of Sahitya is not new but it had a grammatical origin It means the general grammatical and logical relation between word and sense in all linguistic expression and did not at first connote any special poetic relation between the two We know that like Sanskrit Grammar Sanskrit Poetics started as an empirical and normative discipline and since from the very beginning Poetics accepted the authority of the older science of Grammar to which it was closely related the grammatical speculations on speech in general not only prompted its speculations on poetic speech but also influenced its method and outlook It is no wonder therefore that both Bhamaha and Vamana two of the earliest formulators of poetic theory devote whole sections of their works to the question of grammatical correctness and the grammatical analysis of word and sense came to possess an important place in rhetorical speculation As set forth by the grammarians the Śabdartha or Vācaka Vacya sambandha was taken to comprehend the consideration of the structure and variety of the Vacaka of the syntactic import of a succession of Vacakas in a Vācya and of the logicality of the expressed idea in other words Pada Vakya and Pramana are comprehended in all expression and constituted the original meaning of Sāhitya

But it is also perceived that even though grammatical correctness or logical consistency characterises speech in general this is not enough for poetic speech What then is Sahitya from the standpoint of Poetics? It is true that

Bhamaha's definition *sabdarthau sahitau kavyam* implies that neither Śabda nor Artha alone is Poetry but both must be united together In Poetry there is no question of the superiority of the one or the other or of the one being Bahya and the other Abhyantara or as Bhartrhari puts it of the Artha being the Vivarta of Śabda But mere Sahitya of Śabda and Artha is not Poetry, it is a grammatical fact common to all speech to the utterances of ordinary life of Śastra of Akhyana as well as of Poetry It is therefore realised that this Sahitya of Poetry must be of a special kind so that the special charm of poetic speech which distinguishes it from ordinary speech can be properly explained It cannot be missed that Śabda and Artha in their unity bring about a special beauty in Poetry which is not found elsewhere Poetry is not merely linguistic expression but beautiful expression In other words it came to be recognised that the Sahitya of Śabda and Artha in Poetry must have a Viśesa or speciality Hence Vāmana speaks of Viśista pada racana and Kuntaka declares more clearly that *visistam eva sahityam abhipretam* while Samudrabandha in summarising the views of different schools of Poetics is emphatic that *iha visistau sabdarthau kavyam* The question of deciding what this Visesa is and how it is realised thus becomes the main problem of Poetics

Some theorists approach the problem from the stand point of outward expression and declare the Viśesa to be the Dharma of Śabda and Artha which could be analysed into categories of Laksana Alaṁkara or Guna Some dive deeper into the content and maintain that it is the poet s peculiar way the work of his poetic imagination the Kavi vyapara which is the Viśesa whether it takes the form of Ukti Bhaniti Bhoga or Vyanjana But it is admitted on all hands that the Sahitya which by its Viśesa makes ordinary Śabdartha into poetic Śabdartha is not the sum total of grammatical and logical relation but indicates a certain poetic relation between the two It is the magical quality

pertaining to words and ideas springing from the imagina tive power of the poet which makes ordinary utterance with its Pada Vākya and Pramana into the charming utterance of Poetry The Sahitya therefore is a certain charming commensurateness between content and expression and be comes synonymous with Poetry

Exactly when and how the term Sāhitya came to be employed for Poetry in this technical sense we do not know but the concept is acknowledged from the very beginning We find however that it is no longer a grammatical but a poetical concept in Rājaśekhara who mentions Sāhitya and Sāhitya vidyā as Poetry and Poetics although Rajasekhara in his allegorical description does not bring out the theo retical implications of the idea Among the theorists the cred t of divesting Sāhitya for the first time of its starting gram matical associations and defining it clearly as a poetic quality imparted by the imagination of the poet belongs to Kuntaka

The earlier speculations on the subject are vague and insufficient but several tentative approaches appear to have been made One of the earliest was through the idea of Savya to which Bana refers and for which the *Agni p ura a* appears to employ the term Mudra with a similar connota tion The Sayya is described as the repose of word and sense in their mutual favourableness l ke the repose of the body in bed The idea of Sah tya is also recognised in what is called the Maitri or mutual friendship of verbal and ideal elements of Poetry which is apparently a variation of Kālidāsa s more perfect conjugal metaphor The theory how ever is not elaborated but only feebly and incoherently voiced here and there and it is also strange that the Śayya is sometimes taken as a mere verbal excellence but at the same time it rightly ins sts upon what is called inevita bil ty of words and ideas as the foundation of poet c ex pression The older views on Paka mentioned by Vāmana appear to make a similar approach but greater uncertainty and confusion preva l The term Pāka meaning l terally

ripeness or maturity is employed by Vamana with reference to the delightful effect of what he calls Śabda paka or maturity of words resulting from what he considers to be the best mode of diction namely the Vaidarbhi Riti He describes Śabda paka as that attaining which the excellence of a word quickens and in which the unreal appears as real This description would lead one to believe that Vamana s Śabda paka is nothing more than mere verbal proficiency (Śabda vyutpatti) in which sense some later writers would like to take the term But Vamana further explains that the Śabda pāka occurs when the words are so chosen that they cannot bear an exchange of synonym It is clear that this view makes Paka almost identical in its connotation with Śayya We find therefore that some later writers formulate Śabda paka as the perfect fitness of word and its sense but in conformity with the prevailing view about the essentiality of Rasa they speak rather vaguely of Artha paka or maturity of sense of various kinds brought about by the different taste of different sentiments Rāja śekhara s naive compilation of earlier views on the subject is interesting and deserves reference as illustrating how undecided aesthetic ideas were and how inconstant the use of aesthetic terminology The passage runs thus The Ācaryas ask what is Paka? Mangala says it is maturity (Parinama) What again is maturity? ask the Acaryas Mangala replies it is the skill in the use of noun and verbs Hence it is verbal excellence (Sauśabdya) The Paka is fixedness in the application of words say the Acaryas It is said [by Vamana i 3 15] "The insertion and deletion of words occur so long as there is uncertainty in the mind when the fixity of words is established the composition is successful So the followers of Vāmana say The Paka is the aversion of words to alteration by means of synonyms Therefore it is said [by Vamana *loc cit*] The specialists in the propriety of words have called that Śabda paka in which the words abandon the capability of being exchanged (by

less, the whole discussion furnishes interesting evidence of an early tentative attempt to explain the essential character of poetic expression

This brings us to the first systematic approach to the problem made by the so-called Alaṁkāra School of Bhāmaha, Udbhaṭa and Rudraṭa from which starts the earliest known formulation of a definite theory of poetic expression Although as a theory of expression the Ālaṁkārika view was subsequently discarded for its insufficiency, the concept of Alaṁkāra persisted and its utility was acknowledged throughout the history of Sanskrit Poetics It is, therefore, important to consider and understand clearly the concept of Alaṁkāra in its various aspects as the Viśeṣa or speciality of the Śabda and Artha

mous with the term Alamkara. As a collective designation, it doubtless denotes the poetic figures as such but it also connotes a deviating strikingness of expression which underlies all individual poetic figures and forms their distinguishing characteristic It is thus the fundamental principle of figurative expression, but since Bhamaha regards the figurative expression to be the only proper expression of Poetry the Vakrokti becomes the distinguishing characteristic of poetic expression and the essential principle of Poetry itself Bhamaha does not define Vakrokti which term like the term Alamkara was perhaps already traditionally established but in speaking of it in connection with the figure Atiśayokti he perhaps implies in it the *lokatikranta gocaram vacah* which he expressly mentions as a characteristic of Atiśayokti As explained by Abhinavagupta and developed by Kuntaka the qualification perhaps implies a heightened form of expression a certain imaginative quality which constitutes a poetic figure and as such distinguishes poetic speech from the matter of fact speech of everyday life All poetic expression involves some kind of expressional deviation which constitutes its charm Bhamaha s Vakrokti signifies this expressional deviation proper to Poetry, but since examining the whole field of poetic expression Bhamaha finds the Alamkara or poetic figure omnipresent in it as a means of realising this deviation his Vakrokti becomes the essential principle of an Alamkara and necessarily of Poetry itself

Although Dandin uses the term Vakrokti only once in a significant passage as a collective designation of individual Alamkaras or poetic figures and thus far agrees with Bhāmaha he does not yet apply it to the essential poetic quality underlying an individual poetic figure or individual Alaṁkara On the other hand he applies the term Alaṁkāra itself generically to the attribute apparently of word and sense which produces beauty in Poetry the Kavya sobhakara Dharma of Śabda and Artha Even though he does not define the term Kavya sobha or poetic beauty he agrees with

Bhāmaha that the entire Vaṅmaya or poetic speech is comprehended by Vakrokti or figurative expression, with the only exception of the first or primary figure the so called Svabhāvokti or natural description The reservation made with regard to Svabhavokti is not found in Bhāmaha It cannot be said that, like Kuntaka, Bhamaha entirely rejects it, he mentions it with the guarded remark *iti kecit pracakṣate* In so far as natural description involves strikingness of expression, it would be admissible but Bhāmaha would not then consider it separately it would be included in the scope of his Vakrokti as figurative expression [1]

Although Daṇḍin would employ the term Alaṁkara as the essential poetic attribute of Śabda and Artha and the beautifying principle of poetic expression, he would not take the individual Alamkāras or poetic figures as the sole or essential means of the beautifying principle He elaborates a theory of two modes (Marga) or kinds of poetic diction which he calls respectively Vaidarbha and Gauda and finds that the so called excellences or Gunas (like sweetness or lucidity) form their essence Daṇḍin therefore employs the generic term Alaṁkāra meaning poetic embellishment to designate both the excellences or Gunas on the one hand and the specific poetic figures on the other commonly known as Alaṁkaras and admitted as such by Bhamaha The concept of Guna is not new having been mentioned by Bharata but it is considered in a new context, it is, however,

1 Kuntaka rejects the figure Svabhavokti on the ground that it consists of mere unadorned description of physical objects But the poetic intuition of a physical fact even if unadorned being not the same as a matter-of fact statement or description Daṇḍin and others rightly take it into account We have shown elsewhere (in the article entitled Bhāmaha s Views on Guna) that both Bhāmaha and Daṇḍin betray an uneasiness over the character of the figure Bhavika and do not know whether to classify it as a Guna or Alaṁkāra They vaguely realise that it involves an aesthetic fact which concern the sustained intuition of the poet and find it difficult to pack it within their limited and formal scheme of Guna and Alaṁkāra

neither properly defined, nor its relation to the old concept of Alaṁkāra exactly determined Daṇḍin only tells us that the Guṇa is an Alaṁkāra belonging to the Vaidarbha Mārga exclusively, while the poetic figure is an Alaṁkāra which is common to both the Mārgas Thus, it appears that the Guṇa in his opinion, forms the essence or essential condition of what he considers to be the best poetic diction, but the so called Alaṁkāra or poetic figure, on which the Alaṁkāra School of Bhāmaha laid exclusive stress is not the special characteristic of any specific diction, for it may reside in all kinds of diction Every Guṇa, according to Daṇḍin, is an Alaṁkara, but he states nowhere that every specific Alaṁkāra is a Guṇa

Vāmana further develops the rather indefinite ideas of Daṇḍin regarding Alaṁkara and Guṇa He follows Daṇḍin in taking the term Alaṁkāra both in its denotation and connotation, but he draws a more rigid line of distinction between Guṇa and Alaṁkāra He states at the outset that Poetry is acceptable on account of Alaṁkāra and he is careful to explain that the term Alaṁkāra should be taken here not in the specific sense of poetic figure, but in the general sense of poetic beauty He, therefore lays down sententiously that Alaṁkāra is beauty (*saundaryam alaṁkaraḥ*) He also explains that the term Alaṁkāra or embellishment is primarily synonymous with the act of embellishing but in the secondary instrumental sense it is applied to that which embellishes or the means of embellishment In all this he is evidently developing Daṇḍin's teaching, and like Daṇḍin, but more clearly, he does not make the presence of poetic figures like simile and metaphor, an essential condition or requisite, as he does with respect to the presence of Guṇas The Guṇa is defined as an essential characteristic of Rīti, which term Vāmana employs for Daṇḍin's Mārga The Rīti being, in his opinion, the essence of Poetry, the Guṇas are those characteristics which create the beauty of poetry, *kāvya śobhāyaḥ kartāro dharmaḥ* a function which is assigned by Daṇḍin to both

the Gunas and the so-called Alamkaras or poetic figures The Alamkāras in his opinion are such means of embellishment as serve to heighten the beauty thus created by the Gunas *tad-atiśaya-hetavaḥ* The Guna therefore being the *sine qua non* of poetic expression is described as Nitya implying that the Alamkara is Anitya the Guna is the Dharma of Riti which is the soul (Atman) of Poetry while the Alamkāra is apparently the Dharma of Śabda and Artha which constitute its body In other words the Alamkara without the Guna cannot by itself produce the beauty of Poetry which the Guna can do without the Alamkara Although Vamana declares at the outset that the term Poetry applies to such word and sense as are beautified by Guna and Alamkara (*kavya sabdo yam gunalamkrtayoh sabdarthayor vartate*) yet the Guna which is rigidly differentiated from Alamkara is taken as the essence of poetic expression in his system

Although like Bhamaha and Dandin Vamana acknowledges the omnipresence and utility of Alamkara as a means of poetic expression he yet elaborates after Dandin a theory of Riti Guna to explain the Visesa of Sabdartha sahitya He defines Riti as Viśista pada racana or particular arrangement of words and explains the Visesa or particularity of arrangement as consisting of the Guna realised in varying degrees in various kinds of Riti Whether the idea of Riti like that of Pravrtti of Bharata was evolved from geographical association and named Vaidarbhi Gaudi and Pancali accordingly but was afterwards standardised with reference to the subject it is clear that in Vāmana s system it is synonymous with the literary mode displayed in various distinguishable types of poetic diction realised by the unification of certain well defined excellences such as sweetness and lucidity which are called Gunas The Alamkaras on the other hand like simile and metaphor are no doubt means of poetic expression but they are merely striking turns of word and sense which have a subsidiary value

From this brief review of the growth of the fundamental concepts of Alaṁkāra and Guṇa-Rīti, it is clear that both the Alaṁkāra and Rīti Schools start with Śabda and Artha, word and sense and find their Sāhitya to consist of the poetic Viśeṣa of Alaṁkāra and Guṇa Rīti respectively as the essential Dharma of Śabda and Artha. While these early theories rightly call attention to a certain extraordinary quality in the relation of word and sense in poetic expression which distinguishes it from ordinary expression their inadequacy from the aesthetic point of view is evident. Their acute analysis of outward form and technique, with which they mainly concern themselves, is admirable, but they forget that the explanation of mere verbal and ideational arrangement is not sufficient for explaining the fact of poetic expression. Mere enumeration of categories of rhetorical embellishment or of so-called literary excellences do not adequately explain as to why they embellish or why they are excellent. As the Dhvani theorists rightly criticise these earlier views do not correlate outward poetic expression to the inner content of poetry, nor do they as Kuntaka rightly points out, correlate poetic expression to the individuality of the poet to the Kavi-svabhāva.

It is true that the Alaṁkāra School employs the term Alaṁkāra to connote the fundamental characteristic or principle of the beauty of poetic expression but in actual theory and practice it is applied to the objective beauty of poetic form realised by certain decorative devices known as poetic figures. The poetic expression, in this view is chiefly figurative or rhetorical expression. Even if Bhāmaha speaks of Vakrokti as an essential principle of poetic expression he does not define it nor does he elaborate the idea in all its implication, while his successors Udbhaṭa and Rudraṭa never mention the term nor discuss the principle. The attempts of these exponents of the Alaṁkāra School are limited to a systematic classification of poetic expression into fixed rhetorical categories and from this formal treatment their

works have the general appearance of technical manuals comprising a collection of definitions, illustrations and empirical canons elaborated for the benefit of the aspiring poet Poetry is regarded, more or less, as a mechanical series of verbal devices, in which a desirable sense must prevail, and which must be diversified by means of certain tricks of phrasing which consist of the so called poetic figures and to which the name Alaṁkāra is restricted These theorists approach the fact of expression or embellishment as a positive or accomplished fact, just in the same way as a scientist approaches a physical fact, to be methodically collected in their greatest possible variety analysed with acute scholastic acumen, and grouped in fixed classes and types In other words, they devote their effort chiefly to the working of the rules and means formulas and categories of external production into an exact system and this practical or pedagogic outlook must have received a great impetus from the highly developed analytic enquiry into the forms of language made by the normative grammarians Like the grammarian and the scientist, who label and classify ever new series of facts the Sanskrit Ālaṁkārika pretending to find universals calculates the particular species of expression from the original four ornaments of Bharata to one hundred and twenty five of Appayya Dīksita, but considering the inexhaustibility of individual poetic expressions they may be easily renewed to an infinite number while the universals of a formal analysis are of doubtful theoretic value for explaining the principle of concrete individual expression itself

The aesthetic insufficiency of rhetorical categories was however very speedily perceived but the theories which were advanced against mere rhetoric did not entirely reject it On the contrary, a reserve was made regarding its utility and its principles were carefully preserved When Vamana declared the essence of poetic expression to be the Riti by which he meant nothing but a specific arrangement of words characterised by the so-called "qualities" or Gunas he did not

advance the speculation much further nor did his predecessor Dandin to whom Poetry was nothing more than a series of words determined by a desired sense Both agree that the words should have a Vyavacchinna Viśiṣṭa or particular arrangement but this Viśeṣa consists not only of a special disposition (Rīti) but also of ornamentation (Alaṃkāra) Dandin gives indeed an extended interpretation of the term 'ornament applying it to anything which lends 'beauty' (Śobhā) to poetry and including in its scope the figurative devices as well as modes or grades of arrangement of word and sense Vamana substantially agrees with this view when he defines ornament as beauty itself but with regard to the means of realising this beauty he draws a sharp distinction between particularities of arrangement and the mere figures of poetic speech as essential and accidental means respectively

It must however be made clear that the term beauty Śobha or Saundarya which is taken as the test of poetic expression is not clearly defined There is no exposition of its character even if its means are described and detailed But it appears to have no other far fetched meaning than that of the logical external effect realised by a carefully worked out adjustment of word and sense which avoids damaging flaws by adopting primarily the so-called literary qualities and secondarily the rhetorical figures for heightening the effect thus produced Whatever attempt later theorists like Kuntaka might have made to place the concept on a better aesthetic footing or in whatever sense later writers might have employed it, there can be no doubt that the term Rīti in Dandin and Vamana signified nothing more nor less than a specific arrangement of word and sense a mere combination in varying degrees essentially of clearly defined qualities like perspicuity or smoothness and incidentally of equally clearly defined rhetorical figures like simile or metaphor It has no reference to the organic expressive activity of the poetic intuition which Kuntaka calls Kavi vyapara nor is it made equivalent in this sense to the Western concept of 'style as

the expression of poetic individuality The Riti as understood by these early theorists is capable of technical formulation, and as such the so called literary qualities of 'simplicity' 'vivacity' and so forth become only generic or specific categories for labelling particular aspects of the aesthetic activity, they do not explain the true character of the activity itself The so-called Riti and its constituent literary qualities properly designate the different degrees in the development free or less free of the expressive activity and are thus aspects of successful or less successful expression When completely successful we have the expression itself The so called Doșas or flaws designate embarrassed activity ending in failure and are thus aspects of unsuccessful expression From the aesthetic point of view this success or failure of expression may also be termed beauty or ugliness But the beautiful as the perfect expression does not possess degrees if ugliness does complete ugliness as complete negation altogether ceases to be ugly for it loses its contradiction and is no longer an aesthetic fact The consideration of expression itself therefore is important rather than a scholastic definition and classification of its different degrees of success or failure of freedom or bondage

The distinction again which the Riti theorists draw between Guna and Alaṁkara lacks a proper aesthetic foundation They find that both impart beauty to poetry that is both are parts or means of perfect expression Some like Daṇḍin said that there was little difference between the two as means of producing beauty the one being a generic and the other a specific term some said that they differed but slightly the Guna being the Dharma of the collocation of word and sense as a whole and Alaṁkara of Śabda and Artha The view was also proposed that the Guna was Śobha hetu and Nitya while the Alaṁkara was useful for extra beauty Śobhatiśayahetu and Anitya All these theorists realised only this that both Guna and Alaṁkara imparted beauty but they did not understand the vital question as to what in Poetry did they impart beauty They failed to perceive that Guna and Alaṁkara in what-

ever sense they are used are only relative terms and that they imply a Guna and Alaṁkāra. Vamana, no doubt, stumbled upon something more than Guna and Alaṁkāra, upon what he calls Rīti, but Ānandavardhana rightly points out, the Rīti theorists thereby only dimly perceived the real nature of the essence of Poetry which cannot be the mere objective beauty realised by Rīti-Guna and Alaṁkāra. The distinction again, between literary qualities and rhetorical ornaments as essential and non essential may be of some use in logical or normative analysis but not in aesthetic realisation, for, given a particular expression the qualities are as much integral parts of it as figures of speech. The expression should be taken not as a mechanic but as an organic whole in relation to the poetic intuition. As each individual expression automatically selects its own appropriate qualities and ornaments it cannot be definitely laid down that a particular expression should possess this and should not possess that. If expression is expression, it is successful, there cannot be any question of intermediate degrees of success in aesthetic estimate. Kuntaka therefore rightly criticises that there can be no classification of Rīti into good bad or indifferent types. Nor can qualities or ornaments be categorically attached, since such expression is not a fixed and generic but a variable and individual fact. Kuntaka therefore rightly says that the concepts of Rīti Guna and Alaṁkāra can only be justified if they are related to the Kavi karman or Kavi-svabhava, to the imagination or individuality of particular poets.

The poetic expression is capable of infinite diversity in accordance with the infinite diversity of poetic individuality. Daṇḍin wisely declares that speech is diversified in its multifarious mode of expression and admits the impossibility of labelling and classifying all modes of poetic expression with fixed and unalterable characteristics, but maintaining that the sub varieties are incalculable he distinguishes two broad or extreme types, namely, Vaidarbhī and Gauḍī. While his successor Vamana proposes three types adding Pāñcālī as inter-

mediate, and recommending the Vaidarbhi as containing all the literary qualities, subsequent writers add Lāṭī, Āvantika, Magadhi and so forth But the attempt to exhaust and stereotype the entire poetical output within the clear-cut bounds of ready made modes and fixed qualities on the basis of more or less formal analysis like the similar attempt of the Alaṁkāra School to classify and label the entire poetic expression into fixed rhetorical categories, is sure to prove unconvincing as the theoretic basis of poetic expression Neither Daṇḍin's nor Vāmana's differentiation of individual Ritis and Gunas, therefore is found as the criticism of Mammaṭa and others shows exhaustive and consistent These varieties of Riti, with their constituent Gunas, are really instances of complete and incomplete expression erected into definite universal types, probably (as the names imply) on the basis of empirical observation of localised usages But, as Kuntaka shows the Riti cannot be a Deśa dharma as localised usage nor a Vastu dharma as an inherent attribute of word and sense but a Dharma of Kavi svabhava or the character of the poet, depending upon the nature of his poetic intuition, upon his Śakti (poetic power) Vyutpatti (culture) and Abhyasa (practice) In this sense the Riti becomes synonymous with the manner of individual poets and not with prescribed or universalised modes or grades, and all aspects of expression can be comprehended in it But since the manner of expression varies with various poets it is of infinite kind It can be classified under broad types but the definition and classification are susceptible to infinite but unprofitable, multiplication

II

From what we have said it is clear that by drawing attention for the first time to the aspects of poetic activity indicated by the 'qualities' or Gunas the Riti theorists may be regarded as having gone a step further than the mere

Alaṁkārikas but the speculation in its halting formalism touches only the fringe of the aesthetic problem. By their very attempt at systematisation the Alaṁkārikas recognised the existence of certain facts of poetic expression namely, its so-called embellishment or extraordinariness as aesthetic facts, the Rīti theorists went further and believed that these facts are reducible to a definite priciple, but both of them failed to realise that this principle is not an external category but a category of the spirit. It should have been clearly understood that every single expressive fact stands by itself as the result of a particular poetic intuition under a particular stimulus. Such facts may be grouped generically by the inductive process but the continuous variation of individual poetic expression results in an irreducible variety of expressive facts. Each poet has his own mode of expression characteristic of his particular intuition in a particular case, and with such differentiation the classification of 'modes', like the classification of ornaments', would be endless without reaching any definite theoretic principle of expression.

The Dhvani theorists who came into prominence in the next stage consequently declared that the true character of Poetry was imperfectly understood by those who took cognisance only of word and sense (*Dhvanyāloka* i 7), but, curiously enough their own theory finds its origin in the conventional manner in the analysis of language and its meaning. The influence of the grammatico logical concept of the Sahitya of Śabda and Artha was still acknowledged and the new theory of Dhvani was started on the analogy of the older theory of Sphoṭa. Ānandavardhana speaks of his own system as being founded on the authority of the grammarians to whom he pays an elegant tribute as the first and foremost theorists *prathame vidvāṁsaḥ*. From grammarians and logicians, the Dhvani theorists acknowledged the functions of Denotation (Abhidhā) and Indication (*Lakṣaṇā*) *of words the former giving us the literal sense*, and the latter on the incompatibility of the literal sense a

further secondary but allied sense But this was not all They went further than the grammarians and logicians by contending that this did not exhaust the entire significance of Poetry They pushed the analysis to the positing of another function of word and sense another characteristic of poetic expression namely Suggestion (Vyanjana) which gives a deeper sense never directly expressed but depending upon the poet s particular purpose in employing the word in its obviously denoted or indicated sense This purpose or Prayojana being always unexpressed can be arrived at only by the process of suggestion but it constitutes the essential charm or peculiarity of poetic expression Here for the first time the poet s purpose is brought into the consideration of the product of the poet s mind and an unexpressed sense (Dhvani) is acknowledged beyond what is d rectly expressed but we shall see presently the analysis is still empirical and concerns itself w th the form rather than with the essence

The Dhvani School in its analysis of the essentials of Poetry found that the content of a good poem may be generally distinguished into two parts The one is that which Śabda and its denoted or indicated Artha give us that which is expressed in so many words whether directly expl cit or metaphorically implicit the other is not expressed but suggested spring ng from what is thus expressed or indicated The unexpressed or suggested part is not something vague but it is distinctly l nked up with the expressed It is mani fested by a peculiar power of suggestion called Vyanjana inherent in word and sense and is set forth as a fact of aesthetic experience and distinguished from the concept of mere Vacya or denoted sense of poetry To the grammarians and learned writers it perhaps seemed paradoxical to state that the very essence of Poetry was that which was not even expressed On the other hand some form of symbolical speech in which wisdom demands that one should express oneself more in hints and suggestions than in actual words was always in vogue and the poets had been more or less

partial to the method of speaking in metaphor or wrapping up their ideas in transparent symbol or allegory But suggestive poetry, according to the new theorists, is something more than the merely metaphorical or figurative on which the Alamkara and the Riti Schools placed so much emphasis The metaphorical or allegoric however veiled, is still in a sense expressed and must be taken as such, but the suggested in Poetry is always unexpressed and is, therefore, a source of proper charm or strikingness by its very capacity of concealment, which, however, is not concealment in the sense in which an enigma is The Dhvani School thus postulates that the unexpressed or inexpressible is the very 'soul' or essence of all good Poetry ; it is called into being by a particular function of suggestion inherent in word and sense, while such means of expression as the Gunas and Alamkaras of earlier schools are mere means or attributes which receive their justification for employment as such from this inner content of poetry

The inner content of Poetry is undoubtedly a fact of aesthetic experience, being the poetic intuition itself, but to distinguish or bifurcate the content and expression as two separate, though intimately connected entities, is formal analysis and not aesthetic experience The new theorists, no doubt clearly perceive that the consideration of the ornamental fitting out of words or of the literary qualities of structure are not enough to solve the problem of poetic expression They clearly demonstrate that the so called ornaments or qualities have no absolute value but depend upon the character of the particular utterance In recognising all this they sailed very closely along the coast but they hardly succeeded in making an effective landing The theory rendered great service by rightly emphasising that the literal sense alone was not sufficient but that it should lead to the deeper poetic purpose embodied in the suggested sense of Poetry But the analysis still concerned itself with the intellective rather than the intuitive aspect of poetic ex-

pression, with the understanding of its ideas only as empirical facts The unexpressed in this case has no reference to the individual poetic intuition, but is universalised as a mode of thought, and being bound up by definite links with fixed and mechanical symbols of the expressed, it becomes as much a fixed and mechanical symbol as any rhetorical or qualitative category It is no wonder, therefore, that the attempt resolved itself into the same empirical and normative method of elaborately distinguishing and classifying hundreds of varieties of the unexpressed, and even when the unexpressed was generically grouped into an unexpressed matter, an unexpressed ornament or an unexpressed sentiment, corresponding to the old mechanical grouping of descriptive, ornamental or sentimental composition, the speculation only labelled and pigeon holed certain generic or specific aspects of the poetic function without exhausting or explaining the function

It is not enough to say that the unexpressed is the essence of Poetry or analyse into groups the varieties of unexpressed meaning, for Poetry in reality is expression, which contains in itself what is obviously expressed, as well as what is implicitly suggested In aesthetic experience, as opposed to the merely logical analysis, it is impossible to separate the unexpressed and the expressed, for both of them together make up the being of poetic expression The poet's "purpose" which embodies the unexpressed, is undoubtedly important, but it is not meant by these theorists to be co-extensive with poetic intuitivity, which is rich in unified images rather than in disintegrated thought or meaning in its power of intuitive expression rather than in presenting this or that concept or idea The expression is the actuality of the intuition, the so-called expressed and unexpressed forming its indissoluble constituents undistinguishable in the organic whole It is true that Sanskrit theory recognises that in order to be poetical, language should be generically semantic, but it forgets that the language of Poetry must be taken as the language of poetic intuition and not of *logical intelligence*, as an

aesthetic and not an intellective fact The scholastic bipartition between the unexpressed and the expressed therefore, is useful in grammatico logical analysis, but it hardly helps us in understanding the significance of Poetry The whole constitutes Poetry and not a part, it avails us little in externally analysing what in its internal unity cannot be analysed. there is no exteriority and interiority in poetic expression which is one and indivisible The attitude finds a parallel in one of the disastrous errors of modern philosophy, namely, the Cartesian mistake of regarding body and mind as separate substances from which all the insufficiencies and perplexities of the 'mind body problem' flow and render clear thinking of the subject difficult The poet s purpose' in poetry again is unnecessarily and narrowly segregated from the word and its meaning when the poetic purpose in its true sense is the word and the meaning themselves in their unity This is the real meaning of the Sahitya of Śabda and Artha in poetic expression It should be admitted that by the unexpressed is pre eminently intended the poetical and not the logical or ethical meaning but the poetic intuition knows of no dualism between word and its meaning between itself and its expression for the content here is form and form is content In attempting to combat the science of word and sense the new theory appears to have preserved the same tradition in a fresh garb inasmuch as it starts with the same pre-occupation with word and sense with the same pre supposition that a word or its sense is a natural mechanical fact or symbol which can in the manner of a scientific fact be grouped in class s types or categories

The Dhvani theorists however did an important service by directing attention to an aspect of Poetry which had so far been imperfectly understood or entirely ignored in Sanskrit poetic theory Hitherto speculation had been busy with the consideration of poetical ornament or structure, and it was thought enough if by these means certain definite ideas were expressed in a definite manner But it was realised

impression (Vasanā), being derived from actual experience of life or from inherited instincts On reading a poem which describes a similar emotion, this latent emotion is suggested by the depicted factors, which, being generalised or impersonalised, cease to be called ordinary causes but become extraordinary causes in Poetry The ordinary causes, therefore, being generalised or impersonalised by the suggestive power of word and sense, do not refer to particularities, Rāma or Sītā is no longer Rāma or Sītā as an individual lover or his beloved, but is presented as the lover or his beloved in general In the same way, the emotion suggested, which is the source of the relish is also generalised, the love of Rāma or Sītā being presented as love in general, and in this generalised form it is possible for the reader to relish the emotion, even though it is not his own inasmuch as the impression is already latent in his mind The emotion (Bhāva) is generalised and relished as a sentiment (Rasa) also in the sense that it refers not to any particular reader but to readers in general The particular individual while relishing it as a reader, does not think that it is his own personal emotion, and yet it is relished as such nor does he think that it can be relished by him alone but by all persons of similar sensibility It is also not the personal emotion of the poet, for it is divested of all personal interest and presented in an impersonalised form The natural emotion, whether of the poet or of the hero, becomes a poetic sentiment, and the natural causes become poetic causes The relish partakes, no doubt, of the nature of cognition, it is nevertheless different from the ordinary forms of the process inasmuch as it involves an imaginative or poetic process of idealisation, which has the power of stirring the latent emotional impressions of the reader's mind into a relishable condition of enjoyment The resulting relish, therefore cannot be identified with the constituent factors, for at the time of relish the factors are not experienced separately, but the whole appears as Rasa, which is thus simple

it is very similar to but not the same as, the state of true enlightenment which comes only to the knower who, no longer on the empirical plane, transcends completely and permanently the sphere of pleasure and pain As such, this state of aesthetic delectation is not capable of proof because its cognition is inseparable from its existence, or, in other words it is identical with the experience of itself The only proof of its existence is its relish itself by the man of aesthetic sensibility, the Rasika or Sahṛdaya, the ideal connoisseur of Poetry, to whom alone it is vouchsafed The reader must reproduce in himself what the poet has produced

It is clear that the theory demands the existence of the aesthetic intuition, or capacity of enjoyment of what it calls poetic bliss, and the presupposition of latent impressions is only an aspect of this demand Those who do not possess this intuition can never relish this spiritual state There is plenty of people in this world who do not appreciate Poetry, and the theorists are merciless in their satire on dull grammarians and mere dialecticians, who are incapable of attaining the aesthetic attitude It is the Rasika or Sahṛdaya alone, who by his own intuition can identify himself with the intuition of poetic creation (tanmayībhavana yogyata) and thereby obtain its true relish (Rasa) It must be understood that although the word relish' or 'taste' renders the word Rasa literally, it does not imply, apart from the reader's reproduction of the poet s production any conscious ethical valuation good or bad taste It implies an experience similar to what we understand when we speak of relishing or tasting food but this realistic description must not at the same time drag it down to the level of natural pleasure because by its aloofness and serenity it is lifted into a personal impersonal blissful state of mind The word Stimmung' used by Jacobi may give us the nearest approach but the Rasa is not a mere highly pitched natural feeling or mood but indicates pure intuition which is distinct from an empirical feeling

It is clear that however blissful the aesthetic enjoyment as conceived by these theorists may be it must be distin guished from the enjoyment of natural feelings and the theory does not fall into the mistake of aesthetic hedonism which sees no difference between the pleasure of Poetry and that of easy digestion No doubt the conventional classifi cation of generic and specific feelings is accepted but they are given as constituting the material or stimulus of Poetry They may form the substratum (Sthāyi bhava) or concomi nant (Vyabhicari bhava) of the poetic sentiment (Rasa) but they are not identical with it Just as in the unity of spirit one cannot talk of cause and effect so in the unity of Rasa the separate natural feelings say of love grief or horror which may form its constituents are never experienced but the whole appears as a single and indivisible aesthetic senti ment of bliss from which every trace of the constituent empirical pleasure or pain is obliterated In other words love grief or horror is no longer experienced as love grief or horror in their disturbing poignancy but as pure aesthetic sentiment of blissful relish evoked by the ideal sed poetic creation This fact is borne out by the common experience that after keenly feeling grief in a play on the stage the spectator says I have enjoyed it He may shed tears but Viśvanatha explains clearly that tears constitute no proof that pain is felt for the tears that are shed by the spectator are not those of pa n but those of sentiment which causes a melting of the mind as a result of the nature of the parti cular aesthet c enjoyment Hence in a devotee as Jagannatha observes tears arise on the contemplation of the de ty when the rel gious feeling is raised to a serene state of similar enjoy ment The intu tive bliss ar sing from idealised poetic creations should therefore be distinguished from the ex perience of natural feelings and from all natural experiences of life as something A lank ka as something impersonal disinterested or supernormal

It follows that the quest on of the so called qualities

and ornaments Gunas and Alamkaras which loomed so large in previous theories must be revised from this standpoint. The previous speculation recognised that both Guna and Alamkara imparted beauty to Poetry but since they went no deeper than Śabda and Artha expressed word and sense they could not answer the vital question as to what in poetry they imparted beauty The inability arose from their not realising that Guna and Alamkara are relative terms and that they must be related to a Gunin and Alamkarya The analogy is maintained that Poetry like a man has two separable constituents body and soul The Vacya vacaka the form of poetry the expressed word and sense however important, constitutes its body or Śarira Of some soul Atman in Poetry Vamana had a dim idea for he stumbled upon something more than Guna and Alamkara upon what he calls Riti But the Dhvani theorists point out that the Riti is still regarded as Vacya vacaka carutva hetu or means of external embellishment of word and sense and the essence of Riti being according to Vamana a certain normatively standardised collocation of the Gunas it becomes a redundant concept Some idea of Rasa was still there from the time of Bharata but Bhāmaha and Dandin would regard it an aspect of Alamkara Vāmana as that of Guna the form of Poetry being alone considered important But the Dhvani theorists found that behind the Vacya vacaka the Śarira of Poetry the most important thing is the Śaririn behind what is directly or figuratively expressed by word and sense the most essential thing in Poetry is what is unexpressed but distinctly suggested This in their opinion is not Anga or Śarira body but the Angin Śaririn Atman or soul of Poetry What is suggested as Angin may take the form of a matter (Vastu) or that of a poetic figure (Alamkara but in most cases it is a sentiment (Rasa) which becomes the most important suggested Angin

This being clearly formulated that Poetry must have an Angin a Gunin and Alamkarya in order to have Guna and

Alaṁkāra, the problem of differentiation of Guna and Alaṁkāra came, as a matter of course, to be solved So long as the Śarira or outward form of Poetry alone is accepted and everything recognised as its beautifying element, there can be no tangible difference between Guna and Alaṁkāra as fruitful concepts If, on the other hand, the poetic sentiment involved in the composition is accepted as the Ātman or essence, distinct from the Śarira, there can be this differentiation that the Gunas like the qualities of a man's soul, pertain to the Aṅgin named Rasa, and the Alaṁkāras like ornaments on a man's body, to the Aṅga called Vacya-vācaka Both the Guna and Alaṁkara are, thus interpreted in a new sense, and justified by being brought in effective relation with the underlying sentiment in a composition The mere verbal or structural form of a work cannot, except by way of analogy, be said to possess the qualities, say, of sweetness or energy, unless we mean by it that the underlying sentiment is sweet and vigorous The Gunas, as they make up the verbal form, are aspects or attributes, the real cause is Rasa, even as the soul of a man and not his body, is the true cause of virtues like heroism Pressing the analogy further, it is held that the Alaṁkaras or poetic figures adorn words and meanings which constitute the body of Poetry, although through word and sense they may embellish the underlying soul of sentiment indirectly, but not invariably Where there is no Rasa, they result in mere charmingness of expression It is clear that these considerations simplify the classification and useless multiplication of Gunas and Alaṁkāras, and the Ritis, being a combination of specific Gunas, is no longer necessary as a separate concept Although secondarily the Gunas concern Śabda and Artha (just as Alaṁkāras primarily concern them), the Guṇas, and not Alaṁkaras, are taken primarily as the Dharmas or attributes of Rasa Words and ideas, for instance, which have the power of suggesting the quality of sweetness (Mādhurya) of particular Rasas, are not by themselves sweet, but in relation to the Rasa we call them sweet. The mental

activity involved in the enjoyment of Rasa is the sole criterion of a particular Guna; and in this sense only three Guṇas are justified. The Mādhurya or sweetness is supposed to consist of a melting (Druti) of the mind, appropriate to the erotic and pathetic sentiments; the Ojas or energy is a form of brilliant expansion (Vistāra) of the mind, suitable to the sentiments of heroism, horror and fury; while the Prasāda or perspicuity, proper to all sentiments, is an aspect of pervasion of the mind (Vyāpti), necessary for quick apprehension. The Gunas, as attributes of Rasas, are thus Citta-vṛttis; and the three conditions of the mind, namely, melting, expanding and pervading, which accompany the relevant poetic sentiment, are made the basis of only three pertinent Guṇas.

The Dhvani theorists undoubtedly mark an advance in explaining that the *so-called Gunas or qualities of composition* are not mere tricks of sound and sense but should be considered in vital relation to the underlying poetic sentiment. The consideration of structure as such, therefore, is not necessary, and the distinction between qualities of sound and sense is, from this standpoint, meaningless. The activity of the spirit involved in aesthetic enjoyment can alone justify them. In all this the Dhvani-theorists show themselves conversant with the true nature of poetic expression. But since poetic expression knows of no dualism between word and sense, just as there is no real dualism between body and soul, it is meaningless, from the aesthetic point of view, to draw an absolute distinction between the so-called quality and ornament. The poetic intuition automatically chooses its expression, which is only the externalisation of the spiritual activity, and which is, therefore, not a mechanically fixed fact but a part and parcel of that activity. The differentiation of the various means of externalisation as qualities or ornaments may have an useful or practical value, and a doctrine of technique may be evolved, but since poetic expression is a variable and individual fact with individual poets, no fixed laws of means and ends can be laid down for universal appli-

cation If we say that a poet has a new technique, we really mean to imply that the new technique is the poem itself A vital poetic intuition cannot have a prescribed technique of expression, for the simple reason that it is an intuition of which the expression is the actuality, it is not a volitional effort about which alone we speak of means and ends, nor is it an intellectual concept which can be logically or universally formulated As the poetic intuition differs in each poet, according to his psychic organism and the nature of the stimuli acting upon it, there is bound to be endless kinds of expression which are individual and concrete, which have their own standards, spheres and means in each case and which cannot repeat themselves It does not, for instance, help us to understand Kālidāsa's poetry by merely understanding that it fulfils the prescribed requirements of 'qualities' or 'ornaments' or even of arrangements of words with a view to suggest this or that sense, for his poetry is not what it is by its mere conformity to these formal requirements The technique of the poet is his poetic conception itself, it may express itself in an ornate or simple manner, sweetly or harshly, expressively or suggestively, as is suitable to itself It may be a failure or a success, but there can be, theoretically speaking, no question of standardised means, of good, bad or indifferent technique what is appropriate to itself is its own technique Even the ordinary man never believes in the manufacturing of ready made poetry No technique can be universalised and the enumeration of technical means can never be exhausted by formal treatment It may serve the practical purpose of supplying information about means, materials or groups of stimuli, or even the logical purpose of exposition but it possesses no theoretic value for the understanding of the nature of poetic creation

The Dhvani theorists were not unaware of all this, although following older rhetorical convention they did not bring out all its aesthetic implications Ānandavardhana himself declares that the ways of poetic expression are infinite (*anantā hi vāg*

vikalpah) but he does not fully realise that since there is no end of poetic individuations it is futile to distinguish or elaborate rhetorical and qualitative categories He is however, right when he says that only the broad rule can be laid down that whether they are qualities or ornaments they must follow the import of the poetic intuition which in his theory is the aesthetic sentiment of Rasa intended by the poet and if it is necessary to accept the older conventional categories of rhetorical figures and literary qualities the only rule that should govern their employment is their appropriateness to the particular Rasa Anandavardhana therefore lays down very clearly that there is no other circumstance which leads to the violation of the Rasa than inappropriateness and that the supreme secret of Rasa consists in observing the rules of appropriateness For each poetic intuition there exists its appropriate expression and the theory of Propriety or Aucitya alone should explain and justify it

This in general outline is the theory of Dhvani and Rasa finally reached by Sanskrit Poetics The chief value of its contribution lies in its recognition already foreshadowed by Bhatta Nayaka of the poetic sentiment as a fact of internal aesthetic experience and of its process of idealisation from a natural feeling (Bhava) to a poetic emotion (Rasa) In this the theorists undoubtedly approach the very core of the aesthetic problem and solve the question of Sabdartha sahitya in a novel way But unfortunately the starting limitations still remain and prevent a proper development of mere rhetoric into aesthetic Because of these limitations it cannot be maintained that they have said the last word on the subject or said it clearly and consistently, but they have certainly dealt with some of its fundamental aspects very ably A right exposition is given indeed of the aesthetic enjoyment resulting from the idealised creation of Poetry and incidentally of the general nature of poetic idealisation but the question is still approached from the standpoint of the reader or critic the Samajika or Sahrdaya and the problem of poetic intuition

series of verbal rules and modes to govern infinite cases of particular and variable poetic expression; for each creative fact is an individual occurrence which must be judged by itself.

The process of idealisation is also not fully and properly explained; it becomes a kind of abstract enjoyment of abstract symbols by ignoring the concreteness of poetic intuition and creation. The idealisation is not mere generalisation: even when he has an intuitive image of it, the poet never leaves the concrete. His Rāma or Sītā, however idealised, is not a mere abstraction, and the poetic sentiment, however serene, is never divested of its warmth, colour and vivid reality. Again, the theory maintains that feelings alone can be raised to the state of aesthetic relish by the idealising capacity of poetry; but there is no adequate reason why the poetic intuition of a descriptive matter, or even of a mere ornamental idea, cannot become an aesthetic fact or Rasa. Just as the experience of feeling as feeling is not aesthetic intuition, so is also not the perception of matter or idea as such; they are only cases of the practical or logical forms of mental activity. But as soon as mere matter or idea, like mere feeling, becomes a part of the poetic intuition, it becomes a form of its spiritual activity, an aesthetic fact, capable of being equally well relished. It is not enough to say that a matter or ornament may be suggested; it is necessary to recognise that matter or idea can in poetic creation stand on the same footing as the feeling, on which alone stress need not laid. In emphasising sentimental poetry and distinguishing it from the descriptive or the ornamental, the Sanskrit theory falls back upon the old error of confusing the form with the essence. Nevertheless, in spite of its imperfections, the theory of Rasa is a highly important contribution to poetic speculation. It indicates that the Sanskrit theorists were certainly aware of the aesthetic problem, even though they did not tackle it consistently in its entirety, contenting themselves, as they did, by treating it only in some of its aspects.

It was Kuntaka who, for the first time, divested the concept of Sahitya of its mere grammatical associations of Pada, Vākya and Tātparya, and defined it as a definite poetic quality or relation, brought about by the poetic imagination, the Kavi pratibhā or Kavi vyāpāra. The Sāhitya is not, in this sense present either in the Śastra or in the ordinary utterances of the world, but is seen in Poetry only, it is not the mere union of the expressor and the expressed, the Vācaka and the Vācya, but the union has a special beauty in Poetry; and the determination of this speciality is the problem of Poetics Kuntaka, therefore, holds that Śabda and Artha united together or equipoised is Poetry (*dvau sammilitau kāvyam*) It is meaningless to emphasise either Śabda or Artha, (*na śabdasyaiva ramaṇīyatā viśiṣṭasya kevalasya kāvyatvam, nāpy arthasya*) to call one Ābhyantara and the other Bahya (*dvayor api prati tilam iva tailam, tad vid ahlāda kāritvaṁ vartate, na punar ekasmin*), but what is more important is that a special kind of Sāhitya is meant (*kiṁ tu viśiṣṭam eva sāhityam abhipretam*), by which mere language blooms into Poetry This Vaiśiṣṭya, in his opinion, is displayed in a composition (Bandha) characterised by Vakra Kavi-vyāpara and causing Tad-vid-āhlāda The Vaiśiṣṭya therefore, consists of an extraordinary deviation from the common mode of speech, and this extraordinariness depends upon an imaginative turn of words and ideas, which he calls Vakratva. Bhaṅgi-bhaniti Vaicitrya, or Vicchitti, which causes a higher and unworldly pleasure (Āhlada) or pleasing charm (Camatkāra) to those who appreciate Poetry (Tad vid) He further explains that this Vakratva vaiśiṣṭya or Bhaṇiti vaiśiṣṭya rests upon the conception (Pratibhā) of the poet or on his skill (Kauśala) or on an act of imagination on his part which is termed Kavi-vyāpāra or Kavi karman Kuntaka analyses and classifies all poetic expression from this point of view, but what is important to note is that he puts a clear emphasis on the imaginative power of the poet, and considers it to be the source of the characteristic charm of

poetic expression He refuses therefore to accept the orthodox splitting up of poetic expression into exterior or interior, considering poetic expression as one and indivisible Whether the Sāhitya of Śabda and Artha be the Viśeṣa of the outward garb or the inner content, of the Śarīra of Vācya vācaka or the Ātman of Rasa-dhvani, it is the poet s peculiar way, the work of his imagination, the Kavi vyāpāra which makes the particular poetic expression what it is, that is the Viśeṣa

In his analysis of poetic expression Kuntaka attempts to develop further the idea of Vakrokti vaguely present in Bhāmaha, and systematises the views of those who laid stress on the so called Alaṁkara or poetic figure as the essential feature of Poetry, but in the course of his investigation he appears to have indicated, if not fully developed, certain poetic principles which go beyond the sphere of formal analysis By Vakrokti, which Kuntaka considers to be essential in poetic expression he apparently thinks of figurative forms of speech, for which he often uses the phrase as a collective name, but in reality this is not the entire significance of the term meant by him Poetry to him is embellished sound and sense, the embellishment being chiefly (but not exclusively) the figurative device known as Alaṁkara in the narrow sense, and as this is the only ornament possible and essential he repudiates the views of those who disregard figurative expression as accidental or non essential But here he does not stop He uses the term Alamkara also in the larger sense of poetic beauty, not only as the fundamental principle of figurative expression, but also of all poetic expression generally To this he gives the name of Vakrokti, and comprehending under it all forms of poetic expression, he attempts a fresh interpretation of the problem by re thinking and re arranging under this conception the accepted ideas of Riti Guna Rasa Dhvani and Alaṁkāra

All this may still be formal analysis but in his conception of Vakrokti, Kuntaka shows himself cognisant of the aesthetic problem He well understood that art could not be the

medium of philosophical or scientific concepts, and insisted upon a clear distinction between Śāstra and Kāvya, between intellective and imaginative work, by stating that words and ideas of the Kāvya differ from those of the Śāstra. He also maintains rightly that expression being the most important thing in Poetry, the poetic speech is an extraordinary deviation from the ordinary mode of common speech, thereby distinguishing artistic expression from the merely naturalistic. This extraordinariness depends on a certain imaginative turn to words and ideas, which he calls Bhaṅgī-bhaṇiti, peculiar to poetic expression and abhorrent of matter-of-fact expression, and which in his system goes by the name of Vakratva or Vicchitti. He also explains that this Vakratva, for which another name is Vaicitrya or strikingness, is the charm of expression of the Vidagdha, the literary man of taste, who must be distinguished from the Vidvat, the mere scholar; and it is his pleasure (tad-vid-āhlāda) which is the supreme test of Poetry, as something which is not Laukika. He further lays down that this expression depends, as we have seen, upon the intuition of the poet (Pratibhā), or in his skill (Kauśala), or on an act of imagination on his part, which is termed Kavi-vyāpāra or Kavi-karman, but which, being indefinable, is not defined or explained.

It is obvious that Kuntaka is one of the few theorists who put a clear emphasis on the imaginative power of the poet and consider it to be the source of the characteristic charm of poetic expression. He regards embellished speech as Poetry, but holds that the source of this embellishment, even if it consists of poetic figures merely, is the poetic imagination. He, therefore, draws a distinction between what may be called a speech-figure, on the one hand, and the so-called poetic figure, on the other. In a formal scheme of Poetry they may correspond; but in a poetic figure, because it is poetic, Kuntaka discovers a specific differentia, which consists of a peculiar or deviating turn of expression (Vakratva), resulting in a characteristic strikingness (Vaicitrya

or Vicchitti) and depending on the imaginative activity of the poet (Kavi pratibha nirvartitatva) The so called poetic figures of orthodox Poetics are admissible only when they possess this peculiar charm of poetic imagination and expression the word charm apparently meaning nothing but that which gives it its poetic peculiarity Kuntaka therefore holds that embellishments do not belong to poetry that is to say they are not added externally but that poetry is embellished speech itself the particular embellishment depending on the poetic imagination

Kuntaka thus supplies a deficiency in the teaching of the Dhvani theorists who ignored all embellishments unconnected with the suggested sense as mere Vag vikalpa or Ukti vaicitrya To them the ornamental expression of poetry was detachable external and non essential addition but Kuntaka gives a new interpretation of such Ukti vaicitrya and justifies the poetic ornaments as such If they are a part of poetic expression they have a right to be considered for they form thereby the expression itself If the poetic imagination justifies them as a source of beauty the question of their connexion with the suggested sense or of their essentiality or non essentiality need not arise they being themselves essential In Kuntaka s view therefore poetry is always embellished expression as distinguished from plain and matter of fact expression of sciences and scriptures and embellishment in the general sense is always a characteristic of poetic expression The embellishment comprehends in its specific sense the whole domain of rhetorical figures (which Kuntaka includes in the particular province of Vakya vakrata) if they are justified by the poetic imagination and become poetic figures thereby It may also include the qualities (Guna Riti) mere matter (Vastu) or the so called unexpressed (Dhvani) including the suggested sentiment (Rasa) if as form or material they become a part of the poetic imagination and expression The skill of the poet can and does exhibit various forms of Vakrokti in the arrangement of

letters, in the base or termination of words, in the words themselves, in their gender, number and synonym, in their sense, in a sentence, in a particular topic or in the composition as a whole, and all these necessarily comprehend what earlier theories elaborated as Guna Rīti, Alaṁkāra, Dhvani and Rasa Thus, Kuntaka gives an extended interpretation to Bhāmaha's Vakrokti, by which Kuntaka connotes and denotes the same thing, namely, the extraordinary form of imaginative expression He makes Bhamaha's somewhat inchoate suggestion of heightened speech more definite by referring it to the poetic imagination It is, therefore, inaccurate to suppose that Kuntaka accepts merely figurative expression as the denotation of Vakrokti for he brings within its comprehensive scope all known kinds of imaginative poetic expression The inaccuracy arises from the apparent emphasis which Kuntaka puts on figurative expression but in reality his Vakrokti means much more than that

It is a pity that Kuntaka's explanation of poetic expression was never seriously noticed nor fully developed by orthodox writers Had it not been so it might have been possible to arrive ultimately at a clear idea of the nature of poetic creation—an aspect of Sanskrit Poetics which has been ignored by Sanskrit theorists But later writers even if they neglect Kuntaka's work into unmerited oblivion appear to have accepted directly or implicitly, his idea of a poetic figure and applied his test of poetic imagination to their own analysis of individual rhetorical figures We have seen that though Kuntaka regards the so called poetic figures as particular forms of speech (Abhidhā prakāra viśeṣa) he would yet find some specific differentia in them which would make them admissible namely, Vakratva or Vaicitrya, which is a peculiar turn of expression (Bhaṅgi bhaṇiti) depending on an act of imagination on the part of the poet (Kavi vyapāra) The elements therefore which go to make up the being of a poetic figure or rather convert a speech figure into a poetic figure are Vaicitrya or Vicchitti-viśeṣa and Kavi pratibhā

nirvartitatva In other words, Kuntaka maintains that a form or mode of expression becomes a poetic figure or Alaṁkāra if the fertile imagination of the poet lends a peculiar charm to it. This analysis is accepted by Ruyyaka, and, following him, by most writers of later times Ruyyaka, for instance, does not elaborate a doctrine but implicitly takes the charm brought about by the productive imagination of the poet (Kavi pratibhā) to be the criterion of a poetic figure Thus, he thinks a form of expression involving the logical Anumāna would not *prima facie* constitute the figure Anumāna, it should involve a poetical, and not merely logical, Anumāna Similarly, the doubt involved in the figure Saṁdeha should be not an ordinary doubt but a poetic doubt Hence, Mammaṭa lays down sententiously that the poetic figure is strikingness itself (*vaicitryam alaṁkārah*) In these and similar cases, the question is not one of a mere form of speech, in which nothing is given but the bare thought, it must be the expression of the poetic imagination Jayaratha who comments on Ruyyaka's work, cites the authority of Kuntaka in this respect, and informs us that it is not possible to define this poetic charm (Vicchitti or Vaicitrya), inasmuch as it is of infinite variety, being identical with the play of individual poetic imagination which is infinite in scope, the infinite individuation of the poetic imagination having been already admitted by Ānandavardhana as well as by Kuntaka Jagannātha, therefore, defines it generally by saying that this charm is nothing but the poetic imagination with reference to the power of poetic production

In the same way, Kuntaka acknowledges the concepts of Marga and Guna, but finds fault with the empirical classification and nomenclature of Ritis and Gunas adopted by the Riti-theorists He attempts to reinterpret the theory of Riti from the point of view of poetic power He objects to the naming and differentiating of Ritis after different localities, for one would then be forced to admit infinite number of Ritis as there is an infinite number of countries In his

opinion a particular Riti cannot be established as a Deśa dharma for it does not depend upon regional characteristics or upon special customs of a particular place but upon the poetic power (Śakti) culture (Vyutpatti) and practice (Abhyasa) of a particular group of poets which can never conform to mere geographical distribution He objects also the classification of Ritis into good bad and middling on the ground that the proper diction can be only one namely the best no matter of whatever type it is Kuntaka believes that if different kinds of Ritis are to be admitted as Kavi prasthana bheda then the character of the poet the Kavi svabhava alone should furnish the criterion of their distinction He admits that this Kavi svabhava is infinite but generally speaking he thinks that there can be three main types In one class of poets their natural poetic power finds an unhampered scope while in others the art is chiefly decorative and factitious These may be taken as the two extreme modes of composition which he calls Sukumara and Vicitra Marga respectively but there may still be a third class of poets who would like to steer a middle course and favour a mixed style called Madhyama Marga Kuntaka therefore admits the Riti to a distinct place in his system but adopts a different basis of classification and nomenclature in accordance with his fundamental idea of Kavi vyapara or Kavi pratibha Here for the first time the Riti is brought in direct relation with the poetic individuality and is understood distinctly as its expression it is taken as poetic style in the sense in which it is understood by Western criticism Kuntaka is fully aware that style is neither definable nor classifiable being infinite in variety and subtle in difference according to the particular poetic intuition in a particular case but his object in mentioning these three cases is perhaps to indicate certain broad types of poetic temperament. We shall revert to this question presently but it is clear that by taking the poetic imagination into consideration Kuntaka was able for the first time to assert however imperfectly

that the question of personality is of the utmost importance in any theory of Poetry

It will be seen that these speculations are of the highest value in calling attention to the creative imagination which has been so far practically neglected by Sanskrit Poetics but which Kuntaka may be said to have discovered for the first time If the Dhavni theorists explained the poetic intuition in the Samajika with respect to the aesthetic enjoyment of poetic creations he left out of consideration the question of poetic intuition with reference to the poet himself In other words they considered the reader s power of reproduction but not the poet s power of production Kuntaka for the first time posed the question by maintaining that we should on the contrary start with the creative imagination of the poet himself of which the poetic expression or creation is the actuality If Kuntaka had resolutely pursued his investigations further on this line he could have formulated a proper aesthetic study but he still shows himself a victim of rhetoric in a different form The scholastic tendency was almost universal and proved a difficult barrier to the understanding of the true nature of the problem This was so in Kuntaka because while he discovered the importance of the poetic imagination he could not have the credit of developing its implication for the entire aesthetic question he applied it chiefly to the analysis and classification of figurative and cognate expression He had an inkling of the truth for instance when he spoke of poetic speech as a kind of expression other than that represented by scientific or popular speech In making the distinction he spoke indeed of the poetic imagination but he could not clearly see that inasmuch as the intellective and the intuitive were both aspects of the spiritual activity the distinction is not absolute it depended simply on the nature of the poetic intuition There is no absolute distinction again aesthetically between the simple and the ornate for both may equally become kinds of poetic expression or better

that is to say, not the haphazard unity of diverse kinds of personality but the intrinsic unity of the work as the synthetic expression of one poetic personality.

It is not surprising, therefore, that we search in vain for a clear discussion of the character and function of the poetic imagination in the whole range of Sanskrit Poetics Even though Kuntaka recognises it, his Kavi karman limits itself mainly to a normative analysis of empirical canons, and makes his Poetics ultimately assume a verbal and formal character, in which his fundamental idea is lost His Vakrokti degenerates into a kind of Kavi praudhokti of later writers. No doubt, most writers solemnly affirm the necessity of Pratibhā or poetic imagination , but Pratibhā in their theories themselves does not assume any important rôle, nor is its character or function clearly determined This imperfect understanding is also shown by what the Sanskrit theorists often say about culture (Vyutpatti) and practice (Abhyāsa) in relation to the poetic imagination (Pratibhā) It is true that the fact of poetic representation is preceded by various kinds of knowledge, which, like feelings or physical facts, act as a stimulus or material As adventitious aids to the externalisation of poetic intuition, they have a relative value, and a cultural background is involved in all good poetry In so far as this is acknowledged, the Sanskrit theorists justly remark that culture and practice should assist innate poetic power But, protesting their belief in the poetic imagination they sometimes go further and speak of "making a poet into a poet" Rudrata for instance, expresses the opinion that poetic power is not only inborn but also capable of attainment It is, therefore, prescribed that the poet should be an expert in a long list of arts and sciences and make himself proficient in various kinds of poetical exercises This demand is in conformity with the learned atmosphere in which Sanskrit Poetry at one time came to flourish and which made Poetics assume a scholastic character In actual practice, no doubt, the gifted poets aspired to untrammelled utterance , but the general tendency in an epoch

an undoubted aesthetic acumen by always emphasising that the poetic activity in its essence is independent of intellectuality utility and morality Although they do not discuss the question they tacitly distinguish the poetic activity from the intellectual or the practical and give evidence of a strong common sense by never confusing a poetic with a scientific or didactic work the Kāvya with the Sastra or the Nīti It is curious indeed that these theorists expend a great deal of abstract and intellectualist erudition on a cold and monotonously inflated rhetoric, and yet they enjoy poetry as poetry and hardly ever think of the moral end or the intellectual gain It is clearly indicated that poetry is not a mass of popularised truth nor a manifestation of empirical pleasure and pain from the ethical point of view but that it conveys a state of the mind in its intuitive purity which can be reproduced in an idealised form in the reader s mind In Sanskrit therefore there never developed an intellectualist Poetics which valued Poetry for the knowledge it brought and regarded it as a semi science , nor was there a practicist Poetics which emphasised such practical forms of human activity as have an utilitarian hedonistic or moralistic end in view

But the failure to explain and justify poetic expression purely by the poetic imagination is seen in the vacillation and uncertainty of the various attempts to discover a rigid definition of poetry We have seen that the earlier writers wisely leave the question alone contenting themselves with the bare mention of Sabda and Artha as the ingredients Following them the later writers take the Śabdartha śahitya in unbroken tradition as essential requisite of poetry , but they attempt to qualify it by the enumeration of certain standardised characteristics or Viśeṣas as Alaṃkāra Guna Riti, Dhvani or Rasa But they could not entirely divest the Śabdartha sahitya of its grammatical and logical associations and erect it into a purely poetic concept They forget all about the poetic imagination and concern themselves more or less with a normative analysis and classification of general formulas

and categories in order to explain what is an individualised occurrence with each poet The failure to understand that the poetic intuition differs in different poets in different circumstances led them to make a vain effort to find one universal definition of Poetry one abstract and invariable formula for what admits of infinite individual and concrete variations to determine logically what in its essence is non logical to immobilise the mobile by throwing a bridle on the neck of Pegasus Both the approach and the method are not correct The theorists devote themselves with great zeal to collect analyse and classify methodically after the manner of natural sciences a series of single facts into general principles Such an empirical attitude admits indeed aesthetic occurrences but nourishes a delusion that like facts of natural sciences they can be grouped formally into classes and types In the course of their investigation the theorists amass calculate and measure the greatest possible var ety of such aesthetic facts formulate laws means modes and models but as they progress they always discover new facts which require fresh adjustment In this they fail to realise that as each expression is unique and indivisible that artistic facts in their unified concreteness cannot like physi cal facts be mechanically divided and subdivided , nor can they like intellectual facts be logically comprehended by abs tract universals Such an attitude reduces Poetics to the rank of a formal discipline like Logic and most of its piteous perplexities arise from this outlook The theorists unfortunately forget that a work of art is an intuition that intuition is individuality and that individuality never repeats itself nor conforms to a prescribed mould They believe thus not in unity but in the duality of imagination and expression thereby splitting up what is organic into mechanic parts. They hardly recognise that word and sense as symbols are inseparable from poetic intuition and as such they are not fixed and mechanical but mobile and elusive Poetry should be taken as a living discourse among diversely ex

pressive organisms and not as an embalmed collection of dead abstractions capable of scientific dissection Good sense has always refused to accept a normative formulation of poetic expresssion No one except a poor speaker or versifier speaks or writes by rules and no one believes that it is possible to lay down such rules of speaking or writing well For the real poet as for the real speaker there is hardly any armoury of ready made weapons , he forges his own weapons to fight his own particular battles

If these investigations of Sanskrit theorists are meant to explain the principle which lies at the root of Poetry they can never do so completely and successfully by merely analysing and classifying aesthetic facts and categories with out taking into account the poetic imagination which makes them what they are Let it not be supposed that we wish to deny or minimise the usefulness of such analysis and classification from the scientific or scholastic point of view what we want to stress is that they fail to establish their claim to explain the intuitive activity involved in poetic creation As logical concepts or natural facts, they are admissible and are of practical value but they hardly have importance for aesthetic explanation They are like labels to a thing rather than the thing itself In the true sense the elaboration of such series of laws is a negation of art itself By their universality they negate its accidentality by their abstraction its empiricity by their mechanism its organic character Thus Sanskrit Poetics attempting to solve the riddle of Poetry did hardly solve it but delighted itself with the pleasure of abstract thought and formal calculation Nevertheless these aberrations and insufficiencies are at the same time attempts to reach the truth and in the midst of unlifted shadows one does often perceive a running thread of silver lining. Even if the Sanskrit theorists could not because of initial handicap arrive at the final goal they still had a clear glimpse of it. Like the mystery of God s creation the mystery of the poet s creation is unfathom

able, and struck with wonder and admiration, one can only say

> *kaver abhiprāyam a śabda gocaram*
> *sphurantam ārdreṣu padeṣu kevalam* |
> *vadadbhir aṅgaiḥ sphuṭa roma-vikriyair*
> *janasya tūṣṇīm bhavato'yam añjaliḥ* ||

BHĀMAHA'S VIEWS ON GUṆA

Of all early writers on Sanskrit Poetics Bhāmaha appears to be the most puzzling in the attitude he adopts towards the Guṇa doctrine. The only passage in which he employs the term *guṇa* is that in which he defines (ed Trivedī iii 52-53)[1] the poetic figure Bhāvika as

> *bhāvikatvam iti prāhuḥ prabandha viṣayaṃ guṇam*
> *pratyakṣā iva dṛśyante yatrārthā bhūta bhāvinaḥ* ‖
> *citrodāttodbhutārthatvaṃ kathāyāḥ svabhinītatā*
> *śabdānākulatā ceti tasya hetuṃ pracakṣate* ‖

These verses come practically at the end of the chapter on the classification and definition of poetic figures (*kāvyālaṃkāras*) and *prima facie* the Bhāvika coming in this context, should be taken as such. Daṇḍin also follows (ed Rangacarya ii 363-65)[2] the same procedure regarding the treatment of the Bhāvika, repeats the first line of the above definition amplifying it still further in his own way and agrees with Bhāmaha in designating the Bhāvika as a *prabandha viṣaya guṇa*. Udbhaṭa follows Bhāmaha generally in this respect (ed Banhatti vi 6 p 79)[3] and defines it almost in the same way, but he appears to regard it more or less as a specific poetic figure and omits the qualification *kathāyāḥ svabhinītatā* as well as the designation *prabandha viṣaya guṇa*. These definitions[4] are obviously meant to be wider than that of a simple poetic figure, in the course of which the Bhāvika is

1 The reference is same in the Kashi Sanskrit Series edition but in the edition of Naganatha Sastry (with Eng Trs, Tanjore 1927) it is iii 53-54

2 ii 364-66 in both the Bombay Sanskrit Series edition and the edition of Premacandra Tarkavagīśa (Calcutta 1881)

3 p 73 in Nirnaya Sagara Press edition (Bombay 1915)

4 We are not concerned here with later definitions of the Bhāvika as a definite poetic figure

dealt with by these writers It is a characteristic which is said to belong to and pervade the whole composition (*prabandha vyapto gunah* as Tarunavacaspati puts it) and it does not (as a poetic figure would apparently do) restrict itself to a part of a composition i e it is not *eka deśika* as Jayamaṅgala on *Bhaṭṭi* xii 1 explains it It is thus difficult to regard it as the elements of the definitions themselves also shew as a limited figure of speech, it should not only be *pada gata* or *vakya gata* but also like *rasa* of later writers *prabandha gata* In spite of a certain novelty or obscurity of the conception it is clear that the theorists were reluctant or uneasy about treating it as an ordinary poetic figure and therefore defined it in somewhat wider terms at the conclusion of their treatment of such figures[1] The theory appears also to be reflected in practice If we are to accept the assurances of the commentators (Jayamaṅgala and Mallinatha) the whole of canto xii of the *Bhaṭṭi Kavya* should be taken as an illustration of the Bhavika as a *prabandha guna* It is remarkable also that the Bhavika is not mentioned by Vamana as a poetic figure nor is it included by him in his elaborate scheme of Gunas Dandin also would not include it in the list of his ten *marga gata* Guṇas or in their *viparyayas*

The position is somewhat puzzling The clue is furnished by the probable supposition that the Bhavika like the Svabhavokti[2] involves the implication of an aesthetic factor to which it must have been difficult to assign a place in a clear cut scheme of Gunas and Alaṁkaras The Bhavika is defined by Bhamaha generally as a vivid representation of past and future objects as if they are directly perceptible to the eye the vividness of the representation depending on the conditions that the theme must have a picturesque strange

1 The word *prāhuḥ* in the definitions of Bhāmaha and Daṇḍin may indicate that the view was probably traditional and was accepted implicitly without much discussion.

2 See my *Sanskrit Poetics* ii p 62 f n

and exalted significance and therefore capable of being enacted well and that the words employed must have a consistency Daṇḍin's definition[1] is more circumstantial, but it is more illuminating The Bhāvika is said to consist in the mutual favourableness of all the parts of descriptive matter, in the non employment of redundant or useless qualifications in describing things in their proper places and in so arranging the expression that the intended depth of the theme comes out clearly These are matters of detail, but the most important point in Daṇḍin's definition which brings out the essential conception is the statement that the Bhāvika is so called because it is *bhāvāyatta* and that the *bhāva* is the intention or rather the inward conception of the poet (*kaver abhiprāyaḥ*) which controls the details and resides in the poem as a whole, and not merely in its isolated parts This *bhava* should not be taken as the technical emotional element which Pratīhārendurāja commenting on Bhamaha's phrase *svabhinitata* would apparently read into it by the interpretation *śṛṅgāra saṁvalitatva*[2] No such significance is supported by the recognised commentators (Taruṇavacaspati, *Hṛdayaṁ*-

1 *bhāvikatvam iti prāhuḥ prabandha viṣayaṁ guṇam* |
bhāvaḥ kaver abhiprāyaḥ kāvyeṣv āsiddhi saṁsthitaḥ ||
parasparopakāritvaṁ sarveṣāṁ vastu parvaṇām |
viśeṣaṇānāṁ vyarthānām akriyā sthāna-varṇanā ||
vyaktir ukti krama balād gambhīrasyāpi vastunaḥ |
bhāvāyattam idaṁ sarvam iti tad bhāvikaṁ viduḥ ||

The variant reading in the second line is *kāvyeṣvasya vyavasthitaḥ* in the Madras edition for *kāvyeṣv asiddhi saṁsthitaḥ* In the first line *tad bhāvikam iti prāhuḥ* (Cal ed) and *bhāvikatvam iti prāhuḥ* (Madras ed)

2 It is probably in view of such misconceived interpretation that Bhoja at a much later time includes the Bhāvika among his twenty four Śabda-guṇas (i 75) as the conduct of a sentence according to its underlying emotion or sentiment (*bhāvato vākya vṛttiḥ* a definition which has been copied by Vidyānātha in his scheme of 24 Guṇas modelled on that of Bhoja) although his Artha-guṇa Bhāvika is *sābhiprāyokti vinyāsa* in a narrow sense (i 86)

the other hand the view referred to by Bhamaha is implied in the tradition which Rudrata's Riti and the Dhvanikara s Samghatana follow in later times The only plausible inference that can be made from this is that Bhamaha was probably aware of some theories which approve of Mādhurya Ojas and Prasada in poetic composition (in what character it is not clear but presumably as Gunas of the exponents of the Riti theory) chiefly on the basis of the desirability of long compounds but either he was indifferent to their literary value or did not think it worth while to treat them as distinct or separate elements of poetic expression

It is remarkable indeed that Bhamaha does not think it necessary to connect as the Riti theorists have since done the Gunas with Riti which term itself (or the term Marga which Dandin employs) is never used by him and which con ception even if it was known to him does not appear to have been seriously entertained Nor like Bharata does he view the Madhurya etc as independent Kavya gunas Bhamaha refers indeed in another context (i 31 35) to Vaidarbha and Gaudiya Kavyas (and not expressly to Ritis of those names familiarised by Dandin and Vamana) in which some theorists of his time have apparently discovered differences of manner and treatment but from his remark it is clear that he himself would not pay much attention to the alleged differences If Bhamaha was aware of some theory of Riti or its classification he d d not apparently subscribe to it nor did he think it necessary to attach as much importance to it in his treatment of Poetics as Dand n did This is an attitude which is intelli gible in view of his belonging to a different tradition of thought which emphasised the interest and importance of those embellishments of poetic speech which are known as *alamkaras* As a corollary from this it follows that although Bhamaha was aware of some characteristics of poetic express ion such as Madhurya Ojas and Prasada which were defined and related as constituent excellences of Riti by the Riti theo- rists and regarded by them as essential elements of poetry

betrayed disapproval they had still to take the mode of the Gaudas into account presumably because it had attained a commendable position and found favour in an equal degree with a class of writers and readers It seems therefore, that even long before Banabhatta and Dandin the Gaudas exhibited a distinctive literary diction of their own,[1] which side by side with the widely accepted Vaidarbhi had an established tradition incapable of being completely ignored Just as Bengal strove politically in these centuries against the constant agression of Magadha Thaneshwar and Kashmir to maintain its independence it attempted in the literary sphere to withstand the domination of the almost universally accepted Vaidarbha mode of expression and succeeded in establishing its originality

These references are important in literary history because they supply undeniable evidence that by the 7th and 8th centuries there must have grown up in Bengal a Sanskrit culture which attained such importance as necessitated the recognition of its characteristic method of expression Apart from the lucubrations of Bhamaha and Dandin Vamana

1 In the absence of proper data it is impossible to determine when the distinction between Vaidarbha and Gauda modes was first recognised H Jacobi (*Mal aravitri* pp xvi f) suggests that the simpler Vaidarbha style was a reaction against the older and more elaborate Gauda style and came into existence probably in the 3rd century A D It is possible to argue on the contrary that the Gauda style which asserts itself more and more in the later Kavya was itself a symbol of further development exhibiting a tendency towards greater elaboration Both the standpoints ignore the possibility of the two styles developing concurrently as rival modes The controversy of the rhetoricians makes it probable that both the Ritis developed side by side and entered into a competition for mastery—Bharata in his *Natya sastra* (ed Grosset iv 26) speaks of four dramatic modes or Pravrttis viz Avanti Pañcāla madhyamā Dākṣiṇatyā and Odra magadhi the last of which is expressly stated to have been employed in the eastern provinces including Anga Vanga Paundra and Nepala (x v 45-47) there being no special Gaudi Pravrtti

THE ĀKHYĀYIKĀ AND THE KATHĀ IN CLASSICAL SANSKRIT

The distinction made between the *ākhyāyikā* and the *kathā* by writers on Sanskrit Poetics is well known We propose in this paper to consider how far the prescriptions of the rhetoricians apply to the few existing specimens of the *ākhyāyikā* and the *kathā* by Subandhu and Bāṇabhaṭṭa, and what light, if any, they throw on the development of these species of prose composition in Classical Sanskrit[1]

The oldest writer on Poetics who deals with this matter appears to be Bhāmaha, who draws a rigid distinction between the *ākhyāyikā* and the *kathā* Bhāmaha lays down (i 25 9) that the *ākhyāyikā* is a literary composition (1) which is written in prose in words pleasing to the ear (*śravya*) and agreeable to the matter intended (*prakṛtānukūla*), (2) but which may contain metrical pieces in *vaktra* and *aparavaktra* metre, the object of these verses being to give a timely indication of future happenings in the story,[2] (3) which should have an exalted substance (*udāttārtha*) with some characteristics supplied by the poet's imagination as a special mark,[3] and

1 The reader need scarcely be reminded that the Sanskrit theorists define poetry so as to include any literary work of the imagination, and absolutely refuse to make rhyming or verse an essential

2 The text reads (ed Trivedī, BSS lxv, 1909) *vaktraṁ cāparavaktram ca kale bhāvyartha śaṁsi ca* Śaṁkara quoting this verse in his commentary on the *Harṣa-carita* (on śl 10), reads *kāvye kāvyārtha śaṁsi ca*

3 The reading, which is apparently corrupt, is *kaver abhipraya kṛtaiḥ kathanaiḥ kaiścid aṅkitā* "marked by certain narration created by the intention of the poet" Premacandra, quoting this half verse in his commentary on the *Kavyādarśa*, reads *kaver abhiprayu kṛtair aṅkanair aṅkita katha*, introducing a grave variant and connecting it with the *katha* But it is not intelligible how he connects the next line in Bhāmaha (*kanya harana* etc) with the *akhyayikā* From the text as it stands in Bhamaha both these lines should rightly go with the *ākhyayika*, and not with the *kathā* and for this we have the authority of the text of the *Agni-purāna* which appropriates one of these lines

having for its theme the abduction of a girl (*kanyā haraṇa*), a fight (*saṃgrāma*) a separation (*vipralambha*) and the (final) triumph (*udaya*), apparently of the hero, (4) in which an account of his own deeds[1] is given by the hero himself, and (5) in which the story is divided into several pauses called *ucchvāsas*[2] In the *kathā* on the other hand there are no *vaktra* or *aparavaktra* verses no division into *ucchvāsas* and the story should not be narrated by the hero but by some one else It may be written in Sanskrit or in Apabhraṁśa[3] which indicates by implication that the *ākhyāyikā* should always be composed in Sanskrit

Daṇḍin appears to criticize and reject all these fine distinctions which in his opinion are not essential but more or less formal requirements He states that some people would

1 *vṛttam ākhyāyate tasyāṃ nāyakena sva-ceṣṭitam* where the word *vṛtta* in connexion with *sva-ceṣṭita* may indicate "actual history or facts of experience as opposed to invented fiction This should be read with Bhāmaha's prohibition of self revelation by the hero in the *kathā* In the *kathā* Bhāmaha pointedly says what noble man flaunts his own merits? It may be asked in this connexion how is it that Bhāmaha allows the hero to narrate his own exploits in the *ākhyāyikā* to which this objection also apparently applies? To obviate this seeming inconsistency we should suppose that since in the *ākhyāyikā* what is narrated consists more or less of facts of actual experience the hero (who is the narrator) cannot be suspected of self boasting but since the *kathā* is more or less an invented story this trait of vanity should not be allowed in the hero and therefore some other person should be the narrator

2 The word *ucchvāsa* (lit breathing out) indicates a pause for breath and so it is a name for a chapter which constitutes the pause for the narrator who cannot be supposed to tell the story in one breath" but should recount it in an easy manner with necessary pauses

3 The linguistic forms according to Bhāmaha for literary compositions are Sanskrit Prakrit and Apabhraṃśa (i 16) but it is not clear what Bhāmaha means by the last term Daṇḍin gives a definite connotation to this term as the language of the Ābhīras and others in the *kāvya* but in the *śāstra* it is a name applied to all languages other than Sanskrit (i 36)

distinguish between the *ākhyāyikā* and the *kathā* by maintaining that in the former the narrator is the hero himself, in the latter the hero or some one else (*nāyakena itarena vā vācyā*), on the ground that the discovery of one's own merit is not a fault in one who is only stating what is true (*bhūtārtha-śaṁsī*). Daṇḍin disagrees with this opinion, and holds that the fact that the hero or some other person is the narrator is not a real ground of distinction, and it is not strictly observed in current poetical usage (*aniyamo dṛṣṭaḥ*), for sometimes in the *ākhyāyikā* the narrator is found to be some person other than the hero[1] Secondly, Daṇḍin urges that the employment of specific metres like the *vaktra* and *aparavaktra* need not be rigorously binding in an *ākhyāyikā*, for they may (like *āryā* and other metres) incidentally occur in the *kathā*. Thirdly, the designation *ucchvāsa* is sometimes found indeed applied to the divisions of an *ākhyāyika* like the term *lambhaka* in the case of the *katha*, but nothing can be concluded from this. Fourthly, themes like the abduction of a girl, fight, separation, or triumph are not special characteristics of these prose compositions, for they are also found in the *sarga bandha mahākāvya*[2] Fifthly, special marks due to the inventive power of the poet[3] need not be a fault else-

1 As in the *Harṣa carita* as Taruṇa vacaspati in his commentary points out

2 Daṇḍin is here intentionally misunderstanding Bhāmaha. No doubt these themes are found in the *mahakavya* but Bhamaha probably means that while these things are subordinate in other species of poetic composition they should be prominent in the *akhyayikā*

3 This special 'mark' (*cihna* or *anka*) is interpreted by commentators old and new (Taruna vācaspati and Premacandra) as signifying the trick of using special words (like *śrī* at the end of Māgha's poems, *lakṣmī* in Bharavi, *anuraga* in Pravarasena, etc) to indicate the end of a canto (*bandha-cihna*). But perhaps this remark of Daṇḍin connects itself with Bhamaha's remark that the *akhyayika* may sometimes bear the marks of the poet's inventive power (*kaver abhiprāya kṛtaih kathanaiḥ kaiścid ankitā*), and refers to the invented episodes or parts in the matter of fact *akhyāyikā*

where (i e in a *kathā*) for there is no limit as to the means which a poet may adopt for the attainment of his purpose And lastly Daṇḍin expressly says that the *katha* may be composed in all languages as well as in Sanskrit for the wonderful story of the *Bṛhat katha* is said to be written in the *bhuta bhaṣa*[1]

We are not concerned here with the much discussed question whether these remarks of Daṇḍin are directly levelled (as they probably are) against Bhamaha in particular but we should note that while Bhāmaha makes a sharp distinction between the two species Daṇḍin does not admit this distinction, and considering the admittedly *a posteriori* nature of these earlier works on Alaṁkara it is not improbable that their respective conclusions were based upon the observance of current poetical usage which they analyse and in which an explanation of this divergence of view should be sought

Let us now turn therefore to Bana's *Harṣa carita* and his *Kadambari* which are respectively designated by the author himself as an *akhyayika* and a *katha* and see how far the teachings of these two earliest theorists are illustrated by these two typical works or whether their conclusions were based upon some other prototypes

The *Harṣa-carita* begins with twenty introductory stanzas in the *śloka* or *anuṣṭubh* metre concluding this preliminary part with a verse in *jagatī* These verses contain an obeisance (*namaskriya*) to Vyasa and to the deities Śiva and Pārvati and dwell upon poets and poetry generally incidentally praising great poets and poems of the past After briefly stating the merits of an *akhyāyika* (*śl* 20) the author praises king Harṣa devotion to whom supplies the motive of his literary composition notwithstanding the existence of great works and authors in the world

1 By which term Daṇḍin implying the Paiśācī Prakrit shows himself conversant with the legendary account of the origin of this work

After this comes the prose story of which eight *ucchvasas* remain That the chapters were entitled *ucchvasas* by the author is indicated by the obvious pun in *śl* 10 With the exception of the first every *ucchvasa* begins with a pair of stanzas which give an indication of what is to follow The metres of these verses are fairly uniform consisting generally of *arya* with the single exception of a stanza in the *śloka*-metre in Ucchvasa iii

In the prose part we have a detailed account of the poet s family extending from the first to the third Ucchvasa his youth introduction to the court and manner of his reception there his return to his native country and relation of the story of king Harṣa to his relatives Thus the main story begins with the third Ucchvasa and continues to the eighth where it breaks off

It may be noted that the prose narrative contains some verses in different metres of which one (ed N S P 1918 p 125) is expressly stated to be in the *vaktra* metre while four (pp 18 78 125 159) are sim larly stated to be in the *apara vaktra* metre The other verses conta ned in the prose narrative are in *vasanta tilaka* (ii p 54) *śardula vikridita* (ii p 69) *arya* (ii p 86 iv p 140 vi p 185) *sragdhara* (iii p 93) and *śloka* (v p 153) the last two Ucchvasas containing no verses at all

Before taking up the *Kadambari* we may briefly indicate the nature of the other (and perhaps earlier) *kath* a in Sanskrit viz Subandhu s *Vasavadatta* wl ich is apparently referred to by Bana himself in his *Harṣa carita* Th s work begins with twelve introductory stanzas in *aryā* with an obeisance to Sarasvati Kṛṣna and Śiva some praise of good poets and a statement of Subandhu s authorship The prose story is immaterial for our purpose but it may be noted here that we do not get this form of the story of Vasavadatta elsewhere the particulars of it be ng probably due to the inventive genius of the poet There is no interruption or pause in the narrative and no division into chapters nor

are there *vaktra* or *aparavaktra* verses although some metrical pieces in *arya* *śikharinī* *śardula vikridita* and *sragdhara* occur thrice The tenor of the story is more or less peaceful love being the prevailing sentiment, and there is no *samgrāma* or *kanya harana* (as in Bhamaha's *akhyayika*) unless Vasavadatta s being carried away to the Vindhya mountains be construed as an instance of the last theme

The *Kadambri* the story of which is too well known to require recapitulation here is similar in form but perhaps less complicated in plot The prose narrative which is continuous is introduced by some verses in *vamśastha* which contain an obeisance to Brahma Śiva and the author s guru Bhatsu some remarks on the effects of good poetry and an account of the author s race and family The tenor of the story is similarly peaceful with love as the prevailing senti ment and is not based upon any known *itihasa* the main plot being probably an invention of the poet

Taking the *Harsa-carita* as a typical surviving specimen of the earlier *akhyayika* (its date being the first half of the seventh century) we find at once that while it conforms in some points to the requirements prescribed by Bhamaha it cannot yet be taken to typify exactly the *akhyayika* described by him The work is written in agreeable prose with verse adjuncts but the *vaktra* and *apara vaktra* verses contained in it are merely topical and do not fulfil the re quirement that they should indicate the tenor of the plot this work being done by the pairs of verses (generally in *arya*) prefixed at the beginning of each chapter The story is indeed *udattartha* being the history of a great king and is regularly divided into *ucchvasas* but it does not touch the themes of *kanya harana* etc , and it is difficult to see what special mark of the poet s inventive genius it bears inasmuch as it professes to be the actual life history of a royal per sonage narrated by an eye witness But the most important point to note in this connexion is that it does not conform in

the essential characteristic laid down by Bhamaha that the narrator must be the hero himself

Taking these facts into consideration it will not be wrong to draw the conclusion that the prototype of Bhamaha's *akhyayika* was probably not the *Harsa carita* of Bāna but some other work which has not come down to us From Bhamaha s treatment we may however, conclude that in spite of some controversy in his time on this point two kinds of prose narratives respectively known as the *akhyayika* and the *kathā* existed which could be differentiated from each other on very important points Apart from merely formal requirements Bhamaha s analysis makes it clear that the *akhyāyika* in his time was more or less a work of the nature of an autobiography where the narrator is the hero himself who recites the facts of his own experience and who (as interpreted by Dandin) cannot therefore be accused of self-boasting unworthy in a noble personage Bhamaha indeed allows some scope for poetic invention and introduction of interesting themes to prevent its being a bare recital of facts but the prevailing tendency to matters of fact is emphasized by Bhamaha as the distinguishing mark of the *akhyāyika* as contrasted with the *katha* Bhamaha s description of the *katha* on the other hand is purely negative (excepting his injunction as to the language to be employed) but it appears by implication that the *kathā* as distinguished from the *akhyayikā* was more or less of the nature of a fiction an uninterrupted story or narrative where the narrator should be some person other than the hero With respect to subordinate points viz the presence of *vakira* and *apara vaktra* verses and division into *ucchvasas* Daṇḍin certainly evinces a great deal of common sense in rejecting these formal requirements as essential features But they do not appear to be altogether immaterial and the animus with which the earlier theorists enter into the controversy can be understood if we consider that some of these formal differences find an explanation in the respective differences in the general character of these two

species The real issue involved in the *ākhyāyika* however is not whether the name of the chapter should be *ucchvasa* or whether the kind of metre employed should always be *vaktra* and *apara vaktra* but the fact that it is essential that the *akhyayika* should be divided into well defined pauses or chapters while the *kathā* should be continuous narrative and that certain verses (possibly inserted at the beginning of each chapter) should foreshadow the tenor of the chapter following The pauses in the *akhyayika* as already pointed out were necessary because the hero who is himself the narrator should be allowed to recount his story in an easy manner while the appearance of the indicative verses is excluded in the *katha* by the fact of its being an uninterrupted narrative The semblance of reality which the appearance of the hero as the narrator adds to the *akhyayika* is similarly out of place in the *katha* where the poet or some other person should be allowed to weave out the narrative This was in general the conception of these two species of prose composition in the time of Bhamaha The *akhyayika* was more or less a serious composition dealing generally with facts of actual experience with an autobiographical or semi historical interest while the *katha* was essentially a fictitious narrative—which may sometimes (as Dandin contends) possess an autobiographical form but whose interest chiefly resides in its invention The *akhyayika* declined in later times and did not keep strictly to the characteristics detailed above but the *katha* although it was well defined (after Bana s works) *in Rudrata was less touched by changes in* form and substance even from Subandhu s time [1]

1 As he defin t on of the *kat* d d not undergo much mater al change in the course of its h story Bhamaha s somewhat general characteriza t on is appl cable to Subandhu s *Vasa adatta* as well as to Baṇa s *Kādambar* but it is poss ble that the latter was not the prototype contemplated by him just as the *Harṣa ca a* was not the prototype of h s *akhyay ka* Th s would corroborate the date of Bhāmaha as a younger contemporary of Dharmakırtı (as conjectured by Jacobı in *Sb der Preu s Akad* xxiv

When we come to the *Agni purana* which more or less uncritically copies the dicta of Daṇḍin and other authors [1] we find however the influence of Bana's works reacting upon the theorists and making them change their definitions to suit the new conditions According to the *Agni purana* we have in the *akhyayika* (1) a praise of the author s family (*kartr vamśa praśamsa*) in prose (2) themes like abduction of a girl fighting separation and other untoward incidents (*vipattayah*) (3) division into *ucchvasas* (4) presence of *curnaka* [2] or of *vaktra* and *apara vaktra* verses (5) a brilliant diction exemplifying the excellence of *ritis* and *vrttis* In the *katha* on the other hand (1) there is the praise of the poet s family in verse (2) there may be an episode or another story (*kathantaram*) introducing the main story (*mukhyas*) *artha vataraya*) (3) we have pauses or *paricchedas* but sometimes there may be divisions called *lambhaka* [3] (4) *catuspadi* verses may be introduced in each *garbha* [4] This is practically the conventional enumeration but with a marked difference the most important point being the *kartr vamśa praśamsa* and the use of the *kathantara* which are omitted in the discussion of earlier writers but which are admitted here (and more pointedly in Rudraṭa) probably through the influence of Bana s works

Rudraṭa differs very noticeably from the older writers in his treatment and it may be generally said that he has accepted and generalized the characteristics of Bana s two works it to universal rules governing the composition of the

1 Th s po nt regard ng the nature of the Alaṁkāra section of the *Agni purana* is not ced in *Sanskrit Poetics* c ted above pp 107-4

2 Vāmana defines (i 3 23 5) *cūrna* (one of the subd v s ons of prose d ct on) as *anā di n lal ta padam* (del cate words and no long com pounds) *ıkal kāprāya* be ng the reverse

3 Read *bha ed vā lambhaka h k ac i* for *bl aved vālambakah kvacit* in the printed text

4 The *Agn purāna* speaks of *kl an la kathā parikatl ā* and *kathā n kā* for wh ch see *Locana* p 141 (wh ch adds *sakala katl ā*), and Hema candra who def nes various other sub-species (pp 339-40)

katha and the *akhyayika* respectively According to him, we have in the *katha* (1) an introductory *namaskriya* in verse to the *devas* and *gurus* and a statement of the author s family and the motive of his authorship, (2) the prose narrative, written in Sanskrit (or in verse in other languages) in light alliterative words the plot including *pura varnana* etc (as in the case of the *utpadya kavya* xvi 3) (3) a *kathantara* at the beginning, which is immediately connected with the main story, (4) a theme consisting of the winning of a girl (*kanya labha*) which being the main issue, the sentiment of love is developed fully in it (*vinyasta sakala śrngara*) In the *akhyayika* on the other hand (1) we have the *namaskriya* to *devas* and *gurus* in verse together with an incidental praise of older poets a confession of the poet's own inability and a statement of his motive in writing notwithstanding these drawbacks which motive may spring from the poet's devotion to a particular king his addiction to the praise of other people s merits or from some other special causes, (2) the story should be written in the manner of a *katha* but emphasis is put on the injunction that an account of the poet himself and his family must be contained in it, written in prose and not in verse, (3) there are divisions into *ucchvāsas* and two *arya* verses should occur at the beginning of each chapter excepting the first.[1]

It will be seen at once that these characteristics detailed by Rudraṭa apply fully and strictly to the cases of Bana s two works Rudraṭa along with the author of the *Agni purana* gives interesting remarks concerning the introductory stanzas all the peculiarities of which are minutely observed in the

1 Some matters of detail are added viz on the occasion of a doubt concerning a past incident or an incident not witnessed by the speaker (*paroksa*) or concerning a present or future object the poet in order to dispel the doubt should let someone cite in the presence of the doubting person one or two of the poetic figures *anyokti samāsokti* or *ślesa* and the metres employed in these cases should be *āryā apara vaktra puspitāgra* or according to circumstances metres like the *mālinī*

ment, and this throws into relief the general character of Sanskrit prose *kathā* as an invented love story, which approaches the nature of romantic fiction Ānandavardhana, who deals with prose composition only topically (p 141) in connexion with his discussion of *saṁghaṭanā* (condition of compounds in diction), appears to recognize this point He says that in the *kathā* we have the same kind of diction as in the *ākhyāyikā*, but in the former the rules relating to Rasa should be observed (iii 8) implying thereby this peculiarity of the delineation of Rasa (especially *śṛṅgāra*) as its principal concern To Abhinavagupta, on the other hand, who accepts the older convention, the two species are interesting only from the point of view of form, the *ākhyāyikā*, in his opinion, being characterized by *ucchvāsas* and *vaktra aparavaktra* verses, and the *kathā* being entirely devoid of these Hemacandra (p 338) follows the same convention, but admits Daṇḍin's criticism (as do most later authors) regarding the narrator and the linguistic form, and pointedly quotes the *Harṣa carita* and the *Kādambarī* as typical instances He agrees with Rudraṭa however that the *kathā* may be wholly in verse, citing an unkown *Līlāvatī* as an example Vidyādhara does not deal with the question at all, and to Vidyānātha the *kathā* is unknown The latter speaks of *gadya* and *padya kāvya* citing the *Kādambarī* and the *Raghu vaṁśa* as instances, while the definition of the *ākhyāyikā* is attempted, as in the case of Abhinavagupta's definition, mainly from the formal point of view Viśvanātha, the latest writer who devotes some attention to this question, merely puts Rudraṭa's generalization in a precise form, and his treatment shows that the older distinctions were already forgotten, and the new types evolved on the basis of Bāṇa s works had firmly established themselves But like Rudraṭa, Viśvanātha emphasizes *sarasa vastu* as the substance of the *kathā*, although he is silent with regard to the question of the subject matter of the *ākhyāyikā*

Thus we can distinguish two or three well defined stages in the growth of the *kathā* and the *ākhyāyikā* in classical Sanskrit

The earliest forms of these as we have seen are noticed by Bhamaha, and their characteristics may be summarized thus

Ākhyāyika (1) The subject matter gives facts of actual experience, (2) The narrator is the hero himself, (3) The story is divided into chapters called *ucchvasas* containing indicative *vaktra* and *apara vaktra* verses, (4) Scope may be allowed to poetic invention and the themes may embrace subjects like abduction of a girl fighting separation, and final triumph, (5) It should be written in Sanskrit

Katha (1) The subject matter is probably an invented story (2) The narrator is some one other than the hero, (3) There is no division into *ucchvāsas* no *vaktra* or *apara vaktra* verses, (4) It may be written in Sanskrit or in Apabhramśa

These characteristics do not apply strictly to Bana's two works which however begin to influence the theorists a little later, and we find a destructive criticism of these fine distinctions as early as Dandin The new *akhyayika* and *katha* which arose in later times and which find themselves modified from the older types partly on the model of Bana s two works are distinctly authorized by Rudrata who generalizes the characteristics of Bana's two works into rules of universal application The characteristics may be given thus

Akhyayika (1) The subject matter gives facts of actual experience (2) The narrator need not be the hero himself, (3) It is divided into chapters called *ucchvasas* which should (excepting the first) open with two stanzas preferably in *aryā* indicating the tenor of the chapter in question (4) It possesses a metrical introduction of a literary character

Katha (1) The subject matter is a story generally a love story for the most part invented by the poet, (2) The narrator should be some person other than the hero who may sometimes take that rôle (3) There is no division into chapters (4) It should have a literary metrical introduction

This practically stereotypes the two species in Sanskrit literature and as a natural result of this fixing of the characteristics the *ākhyāyikā* and the *kathā* declined to such an extent that most later theorists do not think it necessary to dilate upon the question

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THE DHVANIKĀRA AND ĀNANDAVARDHANA

Ānandavardhana has been assigned by Bühler and Jacobi to the middle of the ninth century, on the strength of *Rājataranginī* v 34, which makes him one of the ornaments of the court of Avantivarman (A D 855 84). The statements of Kalhana, no doubt, must be accepted with caution, but it is unlikely, as we shall see from several other considerations, that the tradition in Kashmir, thus embodied in the *Rāja taranginī*, regarding a famous author, should have maintained a false or unfounded account We are pretty certain of the time of Abhinavagupta Anandavardhana s commentator, for, as he himself states, his commentary on the *Īśvara pratya bhijnā* was written in A D 1014-15, while his *Krama stotra* was composed in A D 991 This would certainly place him towards the end of the tenth and the beginning of the eleventh century. Now, from Abhinavagupta's remarks at the end of his *Locana* commentary on Uddyotas i and iii of the *Dhvanyā loka*, it appears that the study of this famous work was tradi tional in his family, and that his commentary was composed (ed Nirnay Sagar Press, p 60), as a rejoinder to another, named *Candrikā* written by one of his predecessors in the same *gotra* (*candrikā kāraiś tu paṭhitam ity-alaṁ pūrva vaṁśyaiḥ saha vivādena bahunā* p 185, *ity alaṁ nija purvaja sagotraiḥ sakaṁ vivādena*, p 123, etc), and four times in his commen tary (pp 123, 174, 185, 215) he discusses or controverts the views of this earlier commentator, who is specifically referred to as Candrikā-kara at pp 178 and 185[1] This would certain-

1 This *Candrikā* is also referred to in a punning verse at the beginn ing of Mahimabhatta s *Vyakti viveka* (i 5) *dhvani vartmany ati gahane skhalitaṁ vāṇyaḥ pade pade sulabham | rabhasena yat pravṛttā prakāśa kaṁ candrikādy adṛṣṭvaiva* on which the commentator, probably Ruyyaka remarks *candrikā jyotsna dvani vicarana-grantho' pi* (ed NSP p 1)

ly allow some generations to lie between Ānandavardhana and Abhinavagupta, and would negative completely Pischel's contention that in three passages Abhinavagupta speaks of Ānandavardhana as one of his teachers. These passages occur at pp 37, 183, and 214 of the printed text, and a perusal of them with reference to their context will convince anyone that the honorific word *guru* in the text may either refer to Ānandavardhana, not literally but figuratively, as *paramparā-guru*, whose work was held in esteem in his family (cf Jacobi, *WZKM* iv. pp 237-8), or (which is more likely) the reference is to one or other of Abhinavagupta's teachers, such as Bhaṭṭa Tauta, Lakṣmanagupta, or Bhaṭṭenduraja, who are spoken of pretty often in this commentary, as well as in his *Tantrāloka* and his commentaries on the the *Nāṭya-śāstra* and the *Parātriṁśikā* Again, Kayyaṭa states that he wrote his commentary on Ānandavardhana's *Devī-śataka* (ed Kāvyamālā, Gucchaka ix) in about A D 977, so that by the end of the tenth century Ānandavardhana was well enough established in fame to have two such learned commentators It may also be pointed out that Rājaśekhara, who lived about A D 880 920, mentions and cites Ānandavardhana by name in his *Kāvya mīmāṁsā* (p. 16), and this should certainly clear up any doubt as to the authenticity of the date assigned by Kalhana and accepted by Buhler and Jacobi

Several works have been ascribed to Ānandavardhana, but what immediately concerns us is the celebrated work on Poetics known as *Dhvanyāloka* (also called *Kāvyāloka* or *Sahṛdayāloka*), of which or a part of which, he is reputed to be the author This work may be divided into two parts, viz (1) *Kārikās*, consisting of verses and treating of *dhvani*, and (2) the *Vṛtti* or exposition, generally in prose with illustrative verses, of the *Kārikās* Now the question has been raised whether the *Kārikā* and the *Vṛtti* are of the same authorship or should be attributed to different authors

Abhinavagupta and after him several writers on Poetics carefully distinguish between the Kārikakāra and the

Vṛttikara implying thereby that the former is a different and older writer In several places in his commentary he seems to oppose distinctly the Vṛttikara and the Kārikākāra and to refer to them respectively as such viz)

Samucitasīh prakaṭana-dvarena parameśvara sammukhyam karoti vṛttikarah (p 1)

Nanu dhvani svarupam bruma iti pratijnaya vacya pratiyamanakhyau dvau bhedau arthasya iti vyakhyabhidhane ka samgatih karikaya ity aśankya samgatim kartum avataranikam karoti (p 12)

Ata eva mula karika sakṣat tan nirakaranārthā na śruyate vṛttikṛt tu nirakṛtam api prameya samkhya puranaya kanṭhena tat pakṣam anudya nirakaroti (p 59)

Dvitiyoddyote karikakaro vantara vibhagam viśeṣa lakṣanam ca vidadhad anuvada mukkena mula vibhagam dvi vidham sucitavan Tadasayanusarena tu vṛttikṛd atraivoddyote mula vibhagam avocat sa ca dvividha iti (pp 59 60)

Vṛttikarah samgatim uddyotasya kurvāna upakramate evam ity adi Prakaśita iti maya vṛttikarena satett bhavah Na caitan mayoktam api tu karikarābhiprayena ity aha tatreti (p 69)

Anya pakṣam duṣyatvena hṛdi nidhayabhiṣṭatvat sva pakṣam purvaṁ darśayati vṛttikarah (p 71)

Karikapy abhiprāya dvayenaiva yojya Na kevalam pra thamabhiprayo prathama karikartha-dṛṣṭantabhiprayena vyā khyeyam evam vṛtti grantho pi yojyah (p 78

Vṛttikāro vakṣyamana karikabhiprayam darśayann aha (p 85)

Prakranta prakara dvayopasamhārani tritya prakara sūca nam caikenaiva yatnena karomity aśayena sadharanam ava tarana padam prakṣipati vṛttikṛt (p 104)

Uktam eva dhvani svarupam tadabhasa viveka hetutaya karikakaro nivadatity abhiprayena vṛttikṛd upaskaram dadati (p 122)

Yas tu vyacaste vyangyanām vastvalamkara rasanam mu khena iti sa evam praṣṭavyah etat tavat tri bhedatvam na kari

kākārena krtam vrttikārena tu darśitam Na ca idānīm vrtti kāro bheda prakaṭanaṁ karoti, etc (p 123)

Kārikākārena pūrvaṁ vyatireka uktah, Na ca sarvathā na kartavyo'pi tu bībhatsādau kartavya eveti paścād anvayah Vrttikārena tvanvaya pūrvako vyatireka iti śailīm anusartuṁ anvayah pūrvam upāttah (pp 130 1)

Darśitam eveti karikākarenett bhūta pratyayah (p 138)

Yadyapy arthananta mātre hetur vrttikārenoktas tathāpi kari kākārena nokta iti (on iv 3, ed S K De reprinted below), etc

All these passsages are important, especially the last four in which Abhinavagupta tries to reconcile the conflicting views expressed by the Karikākara and the Vrttikara It is to be noted that Abhinava generally applies the epithet Granthakrt to the author of the Vrtti and Mūla granthakrt to the author of the Kārikā (e g p 135). An exceptional weight attaches to the testimony of Abhinavagupta, whose opinion assumes a special importance when we consider that he did not live very far apart from Ānandavardhana himself, and that in his family, the study of *Dhvanyāloka* was handed down as a kind of traditional heritage

If, however, the common authorship of the Kārikā and the Vrtti be posited, then one would expect to find complete agreement of opinion between the two On the other hand, it seems that the system as given in its bare outline by the Kārikākāra in his concise verses has been considerably ex panded, revised, and modified by the Vrttikāra, and many problems not discussed or even hinted at by the former are elaborately treated of by the latter In one place, for in stance (p 123), Abhinavagupta clearly points out that the classification of *dhvani* according to *vastu, alamkara*, and *rasadi* is not expressly taught in any Kārikā although after the manner of all faithful commentators he attempts in his own way to reconcile this inconsistency Indeed, it would seem that Ānandavardhana attempted to build up a more or less complete system of Poetics upon the loosely joined ideas and materials supplied by the Karikās and his success was so

marvellous that in course of time the Kārikakara receded to the background completely overshadowed by the more important figure of his formidable expounder and people considered as the Dhvanikara not the author of the few memorial verses but the commentator Anandavardhana himself who for the first time fixed the theory in its present form It may also be pointed out that the term Dhvanikara came gradually to be used in the generic sense of the creator of the Dhvani theory' and therefore indiscriminately applied by later writers to Ānandavardhana who though not himself the founder of the theory came to receive that credit for having first victoriously introduced the system in the struggle of the schools

It is not surprising, therefore that in the verse ascribed to Rajaśekhara in Jahlana s *Sukti muktavalī* Ānandavardhana is regarded as the founder of the Dhvani theory Similarly Samudrabandha (commentary on the *Alamkara sutra* p 4) passing in review the five schools of Poetics before Ruyyaka mentions Anandavardhana as the founder of the fifth or last Dhvani school This would also explain the two groups of apparently puzzling citations from the *Dhvanyaloka* met with in the works of later writers in which they either confuse or identify Anandavardhana with the Dhvanikara (On the one hand we have several Karikas cited under the name of Ānandavardhana while on the other several passages which occur in the Vṛtti are given under the name of the Dhvanikara[1]) This confusion was so complete in later writers that even in the latter part of the eleventh century Mahimabhaṭṭa who professed to demolish the new

1 See for instance Kṣemendra *Aucitya v cara-carcā* p 134=*Dhvanyaloka* iii 24 Hemacandra *Alaṁkara-cuda man* p 26=Vallabhadeva S *bhāṣ tāvalī* no 157=*Dhvanyāloka* i 4 Govinda Ṭhakkura *Kāvya pradīpa* p 16=*Dhvanyaloka* p 221 Viśvanātha *Sahitya darpana* ed Roer p 108=*Dhvanyāloka* p 130 Jayaratha *Alaṁkara* [illegible] p 19=*Dhvanyāloka* p 11 Kumarasvām n *Ratnāpana* p 64—*Dhvanyāloka* iii 3 etc

theory by his fierce onslaught in the *Vyakti viveka*, quotes from the Kārikā and the Vṛtti indiscriminately under the generic appellation of the Dhvanikāra. In the same way Kṣemendra, in the last quarter of the eleventh century, and Hemacandra, in the first quarter of the twelfth, make Ānanda vardhana responsible for Kārikās iii 24 and i 4 respectively, while still later writers like Govinda, Viśvanātha and Kumārasvamin regard Ānandavardhana himself as the Dhvanikāra, to whom the Kārikā as well as the Vṛtti is attri buted. Mammaṭa, generally a careful writer, distinguishes Ānandavardhana from the writer of the Kārikas, whom he styles Dhvanikāra or Dhvanikṛt (pp 213 and 214, 3rd ed Bomb Sans Series 1917), but in one place (p 445) he apparently falls into confusion and ascribes to the Dhvanikāra a verse which probably belongs to the Vṛtti

If the Dhvanikāra, the supposed author of the Kārikā, is thus distinguished from Ānandavardhana, the author of the Vṛtti, the question naturally arises—who was this Dhvanikāra, and what date should be assigned to him? It is clear from Abhinavagupta's remarks that the Kārikākāra was an older writer although his name or date is nowhere given either by Abhinavagupta or Ānandavardhana It seems likely that even in the ninth and the tenth centuries his name was already forgotten, although tradition of his authorship still remained Jacobi, in the learned introduction to his translation of the *Dhvanyāloka* and following him, Harichand Sastri in his *L'Art Poëtique de l'Inde*, pose the question very ably, with out, however, furnishing a precise solution Sovani's hypothesis (*JRAS*, 1910 pp 164-7) that the name of the unknown Karikākāra was Sahṛdaya on the ground that one of the alternative names of the work itself is *Sahṛdayāloka* and that the use of the words *sahṛdaya* and *kavi-sahṛdaya* at the end of chapter iv of the *Dhvanyaloka* and in the beginning of Abhinavagupta's commentary is significantly corroborative, is hardly convincing For it is well known, as Harichand points out, that the word *sahṛdaya* (lit a man

with a heart) is used in innumerable places in Alaṁkāra literature as in the verses in question to designate a man of taste a judge of literary beauty a connoisseur of Rasa Ānandavardhana himself discusses *sahṛdayatva* at some length in his Vṛtti (p 160) and Abhinavagupta arrives at a concise definition of a *sahṛdaya* thus (p 11) *yeṣāṁ kāvyānuśīlana bhyāsa vaśād viśadībhūte mano mukure varṇanīya tanmayī bhavana yogyatā te hṛdaya saṁvādabhājaḥ sahṛdayaḥ* a definition which became so much standardized that Hemacandra does not scruple to copy it literally in his *Alaṁkāra cuḍāmaṇi* (p 3) Similarly Mammaṭa begins his *Kāvya prakāśa* (Bomb ed p 10) with a reference to *kavi* and *sahṛdaya* who are thus distinguished by Vidyādhara in his *Ekāvalī* (p 21) *kāvyaṁ kartuṁ vidanti vindata iti kavya vidaḥ kavayaḥ sahṛdayaś ca vetti vindatyor āvṛttya grahaṇat paris phuraṇaḥ prakṛti śleṣasya mahimnabhidhīyante* and both Mammaṭa and Viśvanātha declare that the *sahṛdaya* alone can have a true perception of Rasa in poetry It is needless to multiply instances to establish a point which is pretty familiar to every student of Alaṁkāra literature but they would go to disprove without any doubt Sovani s conjecture that with *sahṛdaya* we arrive at the name of the unknown writer of the Kārikās

The fact is that we have as yet hardly any material to decide the question finally But it seems likely that the Dhvanikāra was a much older writer than Ānanda vardhana for even in Abhinavagupta s time his actual name seems to have been forgotten (It is quite possible as Abhinavagupta seems to imply and Jacobi tries to make out that this unknown Dhvanikāra was a contemporary of Manoratha who is placed by Kalhaṇa's *Rāja taraṅgiṇī* (iv 496 and 671) in the reign of Jayāpīḍa and his successor Lalitāpīḍa i e in the first part of the ninth century (about A D 780 823) but there are difficulties which seriously stand in the way of our arriving at a definite decision on this point While discussing the various theories which deny the existence of Dhvani Ānandavardhana

quotes a verse anonymously with the remark *tatha canyena krta evatra ślokah* upon which Abhinavagupta in his gloss remarks *tatha canyena iti granthakrt samāna kala bhavinā Manoratha namna kavina* Now if we suppose that by *granthakrt* Abhinavagupta means Anandavardhana then Manoratha who is thus made a contemporary of the latter lives in the last part of the ninth century i e much later than the date assigned to him by Kalhana presuming of course that both the Manorathas are identical persons If on the other hand we suppose that *granthakrt* refers as Jacobi conjectures to the anonymous Dhvan kara we are confronted with the fresh difficulty that by the term *granthakrt* Abhinava gupta invariably means Anandavardhana (pp 12 37 90 etc) To remove this difficulty we must suppose either (1) that Kalhana is wrong as Pischel argues in assigning Manoratha to the reign of Jayapida and Lalitapida (2) that the two Manorathas were not identical persons or (3) that Abh nava gupta himself has confused the Karikakara with the Vrttikara As there are no definite means of deciding any one of these equally plausible propositions and as the acceptance of the one or the other of these would lead to widely different results the question cannot be regarded as satisfactorily settled and the attempt to make the original Dhvanikara a contemporary of the Manoratha of Kalhaṇa does not seem to be at all plausible

It would seem, on the other hand that the Karikas date back to a much earlier time than the first quarter of the ninth century in which the Dhvanikara is placed by Jacobi as a contemporary of Manoratha The allusion to Manoratha and the apparent d screpancy in Kalhana s statement need not trouble us nor need we challenge the otherwise trustworthy testimony of Abhinavagupta for it is qu te reasonable to suppose that the Manoratha under discussion is perhaps a poet who was Abhinavagupta says contemporaneous with Anandavardhana and therefore quite a different person from the well known Manoratha of Kalhaṇa This is perhaps a

much simpler explanation than straining the word *granthakṛt* to mean the Kārikākāra in the face of Abhinavagupta's own distinct indication to the contrary and in this way we are not affected in the least by Kalhana's Manoratha with whom we have nothing to do If on the other hand we place the Dhvanikāra in the time of Kalhana's Manoratha, this would only leave a bare margin of two generations between the Kārikākāra and the Vṛttikāra But a careful study of the *Dhvanyāloka* would show that a longer time must indeed have elapsed between the author and the commentator in order to make room for a period of scholastic exposition of the former of which undoubted traces are preserved to us in the few memorial verses—*parikara ślokas* (pp 34 130 137 147 163) *saṃgraha ślokas* (pp 87 223) *saṃkṣepa ślokas* (pp 44 74 243)—incorporated by Ānandavardhana in his Vṛtti which therefore is not likely to be the first of its kind These ślokas are a sort of recapitulation stanzas which are adduced by the Vṛttikāra from unknown sources sometimes to explain the meaning of the Kārikās but more often to amplify and supplement them A *saṃkṣepa śloka* as its name implies is a verse which sums up and utters a theory in a condensed and crystallized form A *parikara śloka* is thus explained by Abhinavagupta (p 34) *parikarārthaṃ kārikārthasyādhikāvāpaṃ kartuṃ ślokaḥ parikara-ślokaḥ* and referring to two *saṃgraha ślokas* he remarks (p 223) *evaṃ śloka dvayena saṃgrahārtham abhidhāya bahu prakāraṃ pradarśitāṃ kārikāṃ paṭhati* Again in a rather long digression (pp 81 f) Ānandavardhana repudiates other explanations of Dhvani implying thereby that already before his time such attempted explanations had found champions whose opinions he thought worth refuting The space of one or two generations as conjectured by Jacobi between the original conceiver of the theory and its first great expounder between its first dogmatic formulation and its deeply thought out exhaustive and classical exposition hardly suffices to make these intermediate controversial activities appear intelligible The assumption

commends itself, therefore, that a longer period must have intervened to allow the theory to struggle through divergent opinions and establish itself authoritatively, so that in Ānandavardhana's time it could already look back upon a long past during which people had obviously progressed in the way of explaining it and had succeeded in bringing it, through various degrees of opposition and support, to a position of considerable authority. And a century later, in Abhinavagupta's time, even the name of the Dhvanikāra appears to have been lost, although the tradition of his authorship of the Kārikās—a tradition which in the next century almost disappeared—still lingered.

If Ānandavardhana gave the final authoritative shape to the Dhvani theory (only the details of which were worked out by Abhinavagupta and others) the anonymous Dhvanikāra, who must have lived at least a century before his Vṛttikāra, was not its absolute creator. This is made clear by the first Kārikā, which tells us that the theory was already taught by earlier thinkers, and that there existed even at that time at least three divergent views about the nature of Dhvani.

kāvyasyātmā dhvanir iti budhair yaḥ samāmnāta-pūrvas
tasyābhāvaṁ jagadur apare bhāktam āhus tam anye/
kecid vācāṁ sthitam aviṣaye tattvam ūcus tadīyaṁ
tena brūmaḥ sahṛdaya-manaḥ prītaye tat-svarūpam//

Ānandavardhana explains *samāmnāta pūrvaḥ* in this verse as *paramparayā yaḥ samāmnātaḥ*, and if we are to take Abhinavagupta's gloss on *paramparā* we understand that the theory came down in unbroken tradition, if not explained in particular books (*avicchinnena pravāhena tair etad uktam, vināpi viśiṣṭa-pustakeṣu vivecanād ity abhiprāyaḥ*, p. 2). This implies without doubt that the school existed from a very early time, and some unknown writer in the dim past gathered together, summed up, and fixed the theory in a form which obtained considerable literary esteem for his work and the honoured but somewhat vague appellation of the Dhvanikāra for himself. But

his name and fame in course of time was eclipsed in their turn by those of his great Vṛttikāra who succeeded in establishing the theory for all time and to whom posterity began to ascribe not altogether undeservedly all the honours of his predecessor so that one of the latest writers on Alaṁkāra Kumārasvāmin (*Ratnapana* p 288) glorifies him with the curious but significant epithet—Dhvanyācārya [1]

BSOS i 1920

1 For a more recent discussion of the question in all its aspects see P V Kane History of Sanskrit Poetics (prefixed to his ed of the *Sāhityadarpaṇa*) 3rd Ed. Bombay 1951 pp 154-90

ĀNANDAVARDHANA'S TREATMENT OF SAṀGHAṬANĀ

The term Saṁghaṭanā is not defined, but we are told that Saṁghaṭanā is of three kinds, namely, Asamāsā, Madhyamasamāsā and Dīrgha samāsā It is thus a kind of collocation of words, depending on the absence or presence, in varying degree, of compounded forms It thus corresponds roughly to Rudraṭa's idea of Rīti '

' Older writers like Udbhaṭa (as implied by Abhinavagupta) are said to have held that while Alaṁkāras belong to Śabda and Artha themselves, the Guṇas pertain to Śabdārtha saṁghaṭanā, the former being of the Avayava and the latter of the Avayavin As Ānandavardhana takes great pains to show that this view is not correct, it is clear that the concept of Saṁghaṭanā was already conventionally established, even if there was perhaps no systematic thinking or exposition of it '

' Ānandavardhana establishes that the real Āśraya of Guṇa is Rasa, and not Śabdārtha, nor Śabdārtha saṁghaṭanā If Guṇas are sometimes spoken of in relation to Śabda, this is done only through Upacāra, just like talking of heroism existing in a hero's physical frame '

' What then is the relation of Saṁghaṭanā to Guṇa, and in what way can the Saṁghaṭanā be said to suggest Rasa? If Rasa is the Niyāmaka of Guṇa, what then is the Niyāmaka of Saṁghaṭanā? ' These are some of the problems which Ānandavardhana discusses

' Some writers hold that Saṁghaṭanā and Guṇa are not different, while others hold that they are different. The latter set of writers, again, differ among themselves, some say that Guṇa is the Āśraya of Saṁghaṭanā, and others (like Udbhaṭa) think that Saṁghaṭanā is the Āśraya of Guṇa Considering these views, Ānandavardhana points out that if Guṇa and Saṁghaṭanā are taken to be identical, or if Guṇa is said to de-

pend on Saṁghaṭana as its Āśraya there is the danger that like Saṁghaṭana which is Aniyata viṣaya the Guna will also become Aniyata viṣaya But we know that the Guna being forms of Citta vṛtti (of *Druti Vistara* and *Vikāśa*) have their definite scope (Viṣaya) in relation to particular sentiments or Rasas e g Madhurya in Śṛṅgāra and Karuna Ojas in Raudra and Adbhuta The Saṁghaṭana on the other hand being dependent on mere compounding of words or Samasa cannot be said to have any defined scope, as for instance it cannot be said that Dirgha samasa occurs only in Raudra it may occur also in Śṛṅgāra similarly Asamasa Saṁghaṭanā is not restricted to Śṛngara but it is found also in Raudra Hence Saṁghaṭana is Aniyata viṣaya but Guna is not so the Rasa is the Niyamaka of Guna but it is not the Niyamaka of Saṁghaṭana The Guna and Saṁghaṭana therefore are not identical nor is the Saṁghaṭana the Aśraya of Guna

It may be objected that if Gunas are Śabdaśraya even through Upacara they are also Saṁghaṭanāśraya since there is hardly any Śabda which is not in the form of collocation i e Asaṁghaṭita It is replied that this is not a necessary consequence Even Asaṁghaṭita Śabda or mere Varna can through Upacara be the source of Guna The Saṁghaṭana is Aniyata and indefinite things cannot be the Aśraya of Guna By Upacara therefore it may be said that Guna is Śabdaśraya but never Saṁghaṭanaśraya (which is Anitya Śabdaratha collocation) even by Upacara

The critic may object that Saṁghaṭana is not always Aniyata for even if it is admitted that no particular Saṁghaṭana is found in Śṛṅgara there is a Niyama with regard to Ojas inasmuch as Asamasa Saṁghaṭana is not suitable to Ojas The reply to this is that the notion that Ojas involves Dirgha samāsa is only a traditional error and that there is Ojas in such verses of Bhaṭṭa Narayana as *yo yaḥ śastram* even though there is no Dirgha samasa The Ojas Guna depends on the Dipti of the mind which can be brought about with

equal effect by Asamāsa and Dīrgha samāsa, and it does not depend upon mere Śabdārtha collocation.

The Guṇa primarily belongs to Rasa, which is its Āśraya ; but since words and their collocation can also suggest Rasa, the Saṁghaṭanā can also do so, provided it takes the accompanying Guna as the Āśraya (*mādhuryādīn guṇān āśritya rasān vyanakti*) The Saṁghaṭanā, therefore, is Gunāśraya , it varies with the Gunas , it suggests the Guna, and through them the Rasas to which the Gunas pertain.

From the point of view of Rasa, therefore, there is Niyama only as regards the Guna For it alone Rasa is Niyāmaka From the standpoint of Rasa, Saṁghaṭanā has no Niyama, i e the Rasa is not a Niyāmaka of Saṁghaṭanā, since the rule that certain kinds of Saṁghaṭanā concern certain Rasas is often violated But since Saṁghaṭanā can also be Rasa vyañjaka, what is the Niyama which controls it? It cannot be that Saṁghaṭanā has absolutely no Niyama Its Niyama, we are told is the more comprehensive Aucitya of the context, the Aucitya of Vaktr, Vācya, Viṣaya etc , which determines the suitability of Samāsa vṛtti in particular cases But since these circumstances also constitute the Niyama of Rasa and, through it, of Guna, there appears to be some confusion of thought on this issue Anandavardhana appears to think that the same comprehensive, even if somewhat vague, Niyāmaka of Aucitya appears to regulate both Rasa (and consequently Guna) and Saṁghaṭanā

It is clear that if Guna is accepted as explained by Anandavardhana in relation to Rasa, the Saṁghaṭanā is, more or less, a superfluous concept, the Samāsa vṛtti being a constituent of the Guṇa in their variety His concern is perhaps not to set forth a theory of Saṁghaṭanā, but to show that the views of earlier writers on the older concept of Saṁghaṭanā is not justifiable , and if it is to be accepted at all, it must be recognised that it is dependent on the Guṇa, and admissible only as such, its only Niyāmaka being the law of propriety of the context Later writers, therefore, who generally follow the scheme of

Poetics standardised by Ānandavardhana, almost ignore Saṁghaṭana as such Mammaṭa makes only a passing reference to Saṁghaṭanā in the same strain, in his chapter on Guṇa, Viśvanātha brings in Saṁghaṭanā in his somewhat peculiar exposition of Rīti (*pada saṁghaṭanā rītih rītch saṁghaṭanā viśeṣatvat*) which last concept was considered redundant by Ānandavardhana but in which Viśvanātha following Rudraṭa, makes Samasa vṛtti, a *sine qua non* Vidyānātha, however, who belongs to the new school and whose approach to poetry is quite different rather uncritically accepts Udbhaṭa's view expressed in the dictum *saṁghaṭanā dharmāh guṇāh*[1]

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1 See *Dhvanyāloka* iii 61-64

THE RASĀRNAVĀLAMKĀRA OF PRAKĀŚAVARṢA

Students of Sanskrit Alaṁkāra-śāstra are indebted to Pandit V. Venkatarama Sharma of the University of Madras for publishing in the *IHQ*, vol v, pp 173f the text of Prakāśavarṣa's *Rasarnava* along with an extensive account of the work in English During a week's stay in Madras in 1924 I had an opportunity of examining an imperfect manuscript-copy of the work in the Government Oriental Manuscript Library (which Pandit Venkatarama appears also to have utilised), but, as I could not devote much time to it, my examination was necessarily cursory, and the brief account which I gave of it in *BSOS*, iv, pt 2, p 283 was not only incomplete but incorrect in one particular in the description of the work Pandit Venkatarama has now published the text, as well as a fairly full account, from two manuscripts, and I must thank him for the correction he has made of my error, but I still find from a careful study of the published text that I was not mistaken in regarding this work as a comparatively late composition belonging to a period probably later than that of Bhoja

The Madras MS gives the work of Prakāśavarṣa in five chapters, the first four of which deal with Guna, Doṣa and Alaṁkāra, and the last (incomplete) with Rasa Venkatarama Sharma claims that the *Rasarnava* is "the earliest work on Poetics after the Natyaveda" of Bharata, and that 'Prakāśavarṣa must have flourished before Bhāmaha and Dandin and after Bānabhatta, i e, between 650 A C and 750 A C" But it appears, however, that the learned Pandit is entirely on the wrong track in his views about Prakāśavarṣa's relation to Bhāmaha and Dandin Apart from the very elaborate treatment of Guna, Doṣa and Alamkara which one can hardly expect in such a presumably early work, there is a distinct reference in it to Dhvani, and in most of his definitions and apparently

novel classifications Prakāśavarṣa appears to follow very closely the school of opinion which is represented in Sanskrit Poetics by the work of Bhoja If Pandit Venkatarama had closed his Bhamaha and Daṇḍin and opened his *Sarasvatī Kanṭhābharana* he would have at once found out the source of most of Prakaśavarṣa s information and would have seen that like Bhoja Prakaśavarṣa does not hesitate in appropriating and copying verses from Daṇḍin and Bhāmaha a procedure which appears to have misled his editor

I have already attempted to shew in my *Sanskrit Poetics* ii pp 261f that Bhoja like the author of the Alamkara section of the *Agni purana* follows a tradition of thought and speculation which is different in many respects from that of the earlier established writers on Poetics although his work is essentially an eclectic compilation which conforms to the teachings of no particular orthodox school but gathers its material from all sources The importance given to Rasa in conformity with the general standpoint of the earlier Rasa and Dhvani schools (in spite of a somewhat elaborate treatment of Guna Doṣa and Alamkara which are not directly correlated to Rasa) as well as the presence of verses culled from different older writers (especially Daṇḍin and Bhamaha) need not surprise us is such a work Prakaśavarṣa s *Rasarnava* is marked by the same features and he shows the same reverence to Dandin and Bhamaha whose works supplied to him as to Bhoja a large number of unacknowledged quotations and ideas The very fact that he refers to and quotes from a Bhamaha or a Mahabhamaha (although these quotations are not to be found in Bhamaha s known work) precludes us apart from every other consideration from placing Prakaśavarṣa before Bhamaha

Coming to the subject matter of the work itself one can see at once that there is a close agreement in the definitions and classifications of Guna Doṣa and Alamkara between Bhoja s *Sarasvatī Kanṭhābharana* and Prakaśavarṣa's *Rasarnava* No doubt Prakaśavarṣa here and there adds to or

rejects a Guna or an Alamkara from the enumeration of Bhoja Thus of the 24 Śabda gunas mentioned by Bhoja Prakaśavarṣa accepts 22, leaving aside Gati and Praudhi mentioned by Bhoja and to the 24 Arthalamkaras of Bhoja Prakaśavarṣa adds four more Apart from such legitimate additions and modifications the Gunas Doṣas and Alamkaras in Prakaśavarṣa are named defined classified in the same way and mentioned almost in the same order (but for exegencies of metre) as in Bhoja But the agreement is more than that The definitions and classifications are mostly copied *verbally* by Prakaśavarṣa from Bhoja Some of the classifications and definitions are peculiar to Bhoja mentioned by him for the first time and some are mentioned by no other rhetoricians All these are also copied by Prakaśavarṣa It would be futile therefore to compare Prakaśavarṣa's treatment with those of Bhamaha and Dandin and it is not surprising that Pandit Venkatarama has found more points of confusing divergence than agreement in such a procedure

As the *Sarasvatī kanṭhabharana* is a well known and easily available text, it is not necessary to cite here all the points of agreement occurring throughout Prakaśavarṣa s *Rasarnava* wherever the topics dealt with are common to the two works But a few typical instances may be adduced here in support of the statements made above The general scheme and classification of Gunas and Doṣas are almost identical in Bhoja and Prakasavarṣa and the same ideas and terminology are employed throughout The division of Doṣas into three classes (as relating to *pada vakya* and *vākyartha*) which is accepted by both is indeed much older but while Bhoja for the sake of a certain symmetry and uniformity of treatment enumerates sixteen Doṣas respectively of *pada vakya vakyartha* Prakaśavarṣa accepts from them only fourteen *pada doṣas* fourteen (but really fifteen) *vakya doṣas* and sixteen *vakyartha doṣas* using nearly the same nomenclature and almost identical definitions We give them here in

parallel columns so that the striking agreements as well as the slight differences will be clear at a glance

Bhoja[1]	*Prakāśavarṣa*
1 *Pada doṣas* (16 in number)	1 *Pada doṣas* (14 in number, slightly different order)
asadhu (śabda śastra virud-dham yat)	asadhu (śabda śastra virud dhaṁ yat)
aprayukta (kavibhir na prayuktam yat)	aprayukta (na prayuktaṁ kavindrair yat)
kaṣṭa (padaṁ śruter asu-khadam)	kaṣṭa (śravana durbhagam)
anarthaka (pada pūrana matrartham)	anarthaka (pada pūrana mātraṁ yat)
anyartha (rudhi cyutaṁ padam yat)	[To this really corresponds Pkv's asamartha see below]
apuṣṭartha (yat tu tuccha bhidheyaṁ syat)	apuṣṭartha (vācya tuccha-tayā kliṣṭam)
asamartha (asaṁgataṁ padam yat)	asamartha (yad baddham rudhi vartma vyatikra māt)—cf Bhoja's any-ārtha
aparatita (prasiddham śastra eva yat)	apratita (śāstra eva pra-yuktaṁ yat)[2]
kliṣṭa (dure yasyartha-saṁvittih)	kliṣṭa (paramparayena cār-thasya sucakam)
gūdhartha (aprasiddhār tham prayogam)	guḍhārtha (aprasiddhartha saṁbaddham)
neyartha (sva saṁketa-prakḷptartham)	neyārtha (svayaṁ kalpita saṁketam)
saṁdigdha (na yat padam niścayakrt)	sasaṁśaya (yatrarthantara saṁbandhah)

1 The references are to the Kavyamala edition (Nir Sag Press Bombay 1925) of Bhoja s *Sarasvat Kanthabharana* but A Borooah's edit on (Calcutta 1884) has also been consulted

2 The read ng actually is *śāstras yuktam yad* (with lacunae)

Bhoja	*Prakaśavarṣa*
vıparıta (vıruddhartha prakalpanam)	
aprayojıka (avıśeṣa vıdha yakam)	aprayojaka (vıvakṣıta pra meyasya nopakarı)
deśya (avyutpattımat padam)	deśya (deśa rudhı gatam padam)
gramya—(a) aślila or asabhya tha (b) amaṅga la and (c) ghṛnavat 3 kınds	gramya—(a) asabhya (b) amaṅgala and (c) ghṛna kara 3 kınds

The agreements are no less close and striking in the case of *vakya-doṣas*

2 *Vakya doṣas* (16 ın num ber)	2 *Vakya doṣas* (14 ın num ber but really 15 slighly different order)
śabda hına (apaśabdavat)	śabda hına (bh nna bhaṣa padavıddham)
krama bhraṣṭa (arthah śabdo va yatra na kramah)[1]	krama bhraṣṭa (śabdartha vyutkramo yatra)
vısamdhı (vısamhıto vırupo va yatra samdh h)	vısamdhı (vıruddha samdhı nıhsamdhı)
punarukt mat (padam pa darthaś cabhınnau yatra)	punaruktımat (tadrk pada padarthanam nıbandhe)
vyakırna (mıtho yasmın vıbhaktınam asamgatıh)	vyakırna (aneka pada samtana vyahata smrtı bhıh padaır yojana *yatra*)
samkırna (vakyantara pada r mıśram)	samkırna (vakyantara padonmıśram)
apada (vıbhınna prakrt stha dı pada yuktı)	

1 Th s s the read ng of A Borooah s text the Kavyamala ed t on reads *a tl al śabdo va yatra tatkram ah*

Bhoja	*Prakāśavarṣa*
vakya garbhita (vakyantara sagarbham yat)	[vakya] garbhita (vakyantara sagarbham yat)
bhinna liṅga (yatropama bhinna linga)	bhinna liṅga (aliṅgatvad upamanopameyayoh)
bhinna vacana (yad bhinna vacanopamam	bhinna vacanna (yasmin vacana vaiṣamyam upamanopameyayoh)
nyunopama (nyunam upamana viśeṣanaih)	nyunopama (nyūnair upamaya viśeṣanaih)
adhikopama (adhikam yat punas taih syat)	adhikopama (viśeṣanadhik aupamyam)
bhagna chanda (yac chandobhaṅgavad vacah) } bhagna yati (asthane viratir yasya) }	bhinna vrtta (chando lakṣana hinam) 2 kinds tad varna yati bhedena dvidha
a śarira (kriya pada vihinam yat)	khanja (kriya virahitam vakyam)
a ritimat (gunanam drśyate yatra śleṣadinam viparyayah) 9 kinds according as each doṣa is a viparyaya of each of the corresponding 9 gunas with the exception of samadhi	śleṣadi guna hinam—10 kinds in the same way as in Bhoja but samadhi guna is included

Those who are not yet convinced by these instances will find the scheme and classification of *vakyartha doṣas* even more strikingly close

3 *Vakyartha doṣas* (16 in number)	3 *Vakyartha doṣas* (16 in number)
apartha (samudayartha śunyam yad vacah)	apartha (samudayartha śunyam yat)
vyartha (gatartham yat, yac ca syan niṣprayojakam)	vyartha (yad aprayojakam[1] yac ca gatartham)

1 The text reads *aprayojanam*

Bhoja	*Prakāśavarṣa*
ekārtha (uktyabhinnartham)	ekārtha (uktyabhinnār tham)[1]
sasaṁśaya (saṁdigdhār- tham)	sasaṁśaya (yatrārte yasya na niścayah)
apakrama (vākyaṁ yat tu krama bhraṣṭam)	apakrama (paurvāparya-viparyayah)
khinna (jātyādyuktāvanir-vyūdham)	khinna (jatyādyuktāvanir-vyūḍham)[2]
atimātra (yat sarva lokāti tārtham)	atimātra (lokātita ivārtho yah)
paruṣa (yat tu krūrārtham atyartham)	paruṣa (ati krūas tu vākyarthah)
virasa (aprastuta rasaṁ yat)	virasa (aprākṛta rasam)
hinopama (hinaṁ yatro-pamānam syat)	hinopama (hinaṁ yatropa mānam syāt)
adhikopama (tad eva yas-minn adhikam)	adhikopama (yatropama-nam adhikam)
asadṛśopama (yat tv atuly-opamānam)	visadṛśopama (atulyam upamānam cet)
aprasiddhopama (aprasid-dhopamānaṁ yat)	aprasiddhopama (aprasid dhopamānaṁ cet)
niralaṁkāra (yad alam-kara-hinam)	niralaṁkāra (alaṁkāra vivarjitam)
aślila (aślilartha-pratiti kṛt)	aślila (yad asabhyārtha sambaddham)
viruddha—3 kinds (a) pratyakṣa viruddha (b) anumāna-viruddha and (c) āgama virudha each of which again is of three kinds—9 kinds in all	viruddha—3 kinds (a) pratyakṣa viruddha (b) anumana viruddha and (c) āgama-viruddha, each of which again is of three kinds, as in Bhoja—9 kinds in all

1 The reading *uktābhinnārtham* is obviously a mislection

2 The text has lacunae here

It may be urged that most of these Doṣas and their descriptions will be met with in other writers and that in the definition and arrangement of Doṣas which are more or less standardised the verbal or other agreements need not be taken as absolute proofs of borrowing But when we come to the treatment of Guṇas the case is more convincing. It is well known that in spite of the influence of Daṇḍin and his school as well as of the tradition of opinion followed in the Alaṁkāra section of the *Agni purana* Bhoja adopts a termino logy and scheme of Guṇas which are peculiar to himself and which differ in many points from those of his known prede cessors but here also Prakāśavarṣa follows him pretty closely To the orthodox ten Guṇas of Śabda and Artha respectively of Vamana viz. *śleṣa prasada madhurya samata saukumarya arthavyakti ojas kanti udarata* and *samadhi* (which are however, sometimes defined slightly diffe rently by later writers who accept them) Bhoja adds *aurjitya udāttata preyas susabdata saukṣmya gambhirya saṁkṣepa vistara sammitatva bhavikatva riti ukti gati* and *prauḍhi* thus enumerating 24 Guṇas in all which unique arrange ment gives us perhaps the largest number mentioned by any author Prakaśavarṣa accepts the nomenclature and definition of the first 22 almost verbally omitting *gati* and *prauḍhi* from his list

Bhoja	*Prakaśavarṣa*
Śabda guṇas (24 in num ber)	*Śabda guṇas* (22 in number)
śleṣa (su śliṣṭa padata)	śleṣa (yatra bandho ti saṁ śl ṣṭah)
prasada (prasiddhartha padatvam)	prasada (pras ddhartha pada nyasah)
samata (yan mrdu pras phuṭonmiśra varna ban dha vidhinā prati a va ṣamyena bhananam)	samatā (bandho mrdu sph uṭonm śra varna janmā na saṁkarah)

Bhoja	*Prakāśavarṣa*
mādhurya (yā pṛthak-padatā vākye)	mādhurya (arthocita-vaco bandhah)
sukumāratā (aniṣṭhurākṣara-prāyam)	sukumāratā (akaṭhorākṣara-nyāsah)
artha-vyakti (yatra saṁpūrna-vākyatvam)	artha vyakti (saṁpūrna-vākyatā)
kānti (yad ujjvalatvaṁ bandhasya)	kānti (bandhasyojjvalatā)[1]
audārya (vikaṭākṣara-bandhatvam)	audārya (bandha-vaikaṭyam)
udāttatā (ślāghyair viśeṣanair yogah)	udāttatā (ślāghyair viśeṣanair yuktam)
ojas (samāsa-bhūyastvam)	ojas (samāsa bhūyastvam)
aurjitya (gāḍha bandhatā)	aurjitya (bandha gāḍhatvam)
preyas (priyatarākhyānaṁ caṭūktau)	preyas (preyārtha-pada-vinyāsah)
suśabdatā (vyutpattih supṭiṅāṁ yā)	suśabdatā (yā subanta-tiṅantānāṁ vyutpattih)
samādhi (anya dharmāṇāṁ yad anyatrādhiropanam)	samādhi (anya-dharmasya bhaved anyatra ropanam)
saukṣmya (antah saṁjalpa rūpatvaṁ śabdānām)	saukṣmya (śabdānām antah saṁjalpa rūpatā)
gāmbhīrya (dhvanimattā)	gambhirya (dhvanimatta)
vistara (vyāsenoktih)	vistara (vyastam)
saṁkṣepa (samāsenābhidhānaṁ)	saṁkṣepa (abhidhānam samāsena)
sammitatva (yāvadartha-padatvam)	sammitatva (yavadartha-padatvam)
bhāvikatva (bhāvato vāk ya vṛttir yā)	bhāvikatva (bhāvābhivyañjakā vāṇī)
gati (kramo yah syad arohāvarohayoh)	

1 The text has lacunae here

Bhoja	*Prakāśavarṣa*
rīti (upakramasya nirva hah)	rīti (upakramasya nirvā hah)
ukti (viśiṣṭa bhaṇitir ya syāt)	ukti (arthantarena[1] cartha sya bhananat)
praudhi (ukteh praudhah paripakah)	

It is not necessary to dilate on this point further and men tion the Artha gunas which betray similar parallelism Pra kaśavarṣa s discussion as to how Doṣas sometimes become Gunas which follows this topic closely copies from Bhoja Indeed the borrowing goes on practically throughout the whole work It is a pity that the Rasa chapters which give the name to the work are incomplete in Prakaśavarṣa s pub lished text if we had the whole of it we would perhaps have seen the same influence not only of the somewhat unique Rasa chapters of Bhoja's *Sarasvati kanthabharana* but also probably of his much larger and more extensive *Śrngara prakaśa* Com ing to the treatment of the Alaṁkaras one finds that Bhoja s classification of figures as *bahya abhyantara* and *bahyabhyan tara* is also accepted In order to preserve a certain unifor mity and symmetry of treatment (which is also noticeable in his classification of Gunas and Doṣas) Bhoja mentions six kinds each of *riti vrtti chaya mudra ukti bhaniti gumphana śayya* and *pathiti* which are included in the treatment of Sabdalaṁkaras Most of these are admitted and dealt with in the same way by Prakaśavarṣa but as in the case of Gunas and Doṣas he is electic with regard to the number he accepts in many cases omitting one or two kinds from the enumera tion of Bhoja Of the six Ritis of Bhoja Prakaśavarṣa accepts five omitting Magadhi to the four orthodox Vrttis Bhoja adds two more but Prakaśavarṣa mentions only five Of the six kinds respectively of *mudra chaya* and *bhaniti* again (which

1 The text has lacunae here which is supplied by the editor as *vinantarena*

reproduced by Prakāśavarṣa[1] Again, Bhoja admits the philosophical idea of *upamāna* (as a means of knowledge) in a poetic figure of that name and distinguishes it as a figure from the more well known *upama*[2] This is a treatment peculiar to himself and is accepted by no writer on Poetics (so far as we know) expect Appayya Dikṣita in his *Kuvalayā nanda* The figure *upamāna* as conceived and defined by Bhoja is also to be found in Prakāśavarṣa

This wholesale similarity of phraseology and ideas occurring throughout in the two works (even in the matter of peculiar schemes and treatment of characteristic points) cannot indeed be explained as accidental coincidences, or mere repetition of standardised technicalities It may be contended, however that what is said above does not necessarily prove that Prakāśavarṣa has actually borrowed from Bhoja for it is possible to hold that Bhoja might have modelled his bigger compilation upon the smaller manual of Prakaśavarṣa or that both of them belonging to the same tradition of thought probably drew upon the same source All this may be argued, but it cannot be maintained that Prakaśavarṣa is a very early writer earlier even than Bhamaha and Dandin The supposition however of Bhoja's borrowing from Prakāśavarṣa appears to be very unlikely While Bhoja s work displays a systematic and elaborate treatment (in spite of its peculiar theoretic standpoint) reinforced by abundant wealth of illustrations which lifts it much above an average compilation Prakaśavarṣa's work is nothing more than a short compilation of definitions and classifications The *Rasarnava* has the appearance of having been a practical manual or text book, and as such it is not unlikely that it was compiled chiefly by wholesale

1 The definition is also copied by Vidyanatha who is one of the few writers who follow Bhoja's elaborate classification of Gunas although Vidyanatha accepts Dhvani as essential

2 See *Sanskrit Poetics* i p 14

appropriations from Bhoja s standard work with just a few pieces of supplementary information culled from other sources In whichever way the question of borrowing be decided it is clear however that Prakaśtvaraşa like Bhoja belonged to a tradition of opinion which is distinct from that of the established schools, and of which the earliest known example is to be found in the Alamkāra section of the *Agni purana* The date of this section at least of the Purana cannot be fixed too early Since it is not unaware of some theory of Dhvani it is perhaps later but not much later than the *Dhvanjaloka* and probably belongs to the latter half of the 9th century A D Prakaśavarsa must at any rate be later than this date He must also have been later than Anandavardhana who established the Dhvani theory in the struggle of the schools for Prakaśavarşa I ke Bhoja is aware of the concept of Dhvani and includes it as we have already seen in the Śabda guna *gambl rya* The very elaborate treatment of Guna and Doşa would by itself place him later than Dandin and Bhamaha upon whose scheme this treatment attempts in its own way to improve while the treatment of the Alaṁkaras in the same way supports and confirms this conclusion The statements therefore that Prakaśavarşa s *Ra ārnava* is the earl est work on Poetics after the Natyaveda and that he must have flourished before Bhamaha and Dand n appear to be misconceived and uncritical

Nevertheless the work is interesting and important as representing l ke Bhoja s work from which it presumably draws its material a peculiar line of speculat on different in some respects from accepted views of the established schools of Sanskrit Poetics As such its publication has been well deserved

MAMMAṬA S KĀVYA PRAKĀŚA

The *Kavya prakaśa* of Mammaṭa is one of the classic works on Sanskrit Poetics and Rhetoric which has always maintained a great authority and popularity throughout India' There is perhaps no other technical work in Sanskrit which has been so much commented upon and so often edited The number of commentaries so far discovered comes up to more than sixty and they count as their authors not only independent writers on Poetics like Ruyyaka and Viśvanatha but also authors having other literary interests like the Naiyayika Jagadiśa the grammarian Nageśa the Smarta and Mimamsaka Kamalakara the Jaina Manikyacandra the Vaiṣṇava Baladeva and the Tantrika Gokulanatha

' The reason for this great popularity lies in the fact that Mammaṭa is the first and foremost as well as the most typical writer of the new school of Poetics the Navyas, and his far famed work occupies a unique position in the history of Sanskrit Alamkara literature It is neither a very extensive nor a strikingly original work but in only one hundred and forty three Karikās and about six hundred and twenty illustrations it traverses the whole field of Sanskrit Poetics (with the exception of Dramaturgy) and combining as it does the merit of fulness with that of conciseness it sums up and explains in the succinct form of a brilliant text book almost all the previous speculations in the subject becoming in its turn the starting point of endless text books and exegetic works

The history of Sanskrit Alamkara covers a period of more than a thousand years but it is marked by several well defined stages The dim beginnings of the discipline like the dim beginnings of most other braches of Indian speculation are hidden from us until we enter upon the first historic stage of its formulation in a more or less self conscious form in the works of Bharata and Bhamaha Bharata s well known *Naṭya śāstra* is principally concerned with dramaturgy music

and allied topics and deals with Poetics in so far as it applies to the theme in hand, but in Bhamaha s *Kavyalamkara* we find for the first time an exclusive treatment of Poetics proper and a more or less systematic scheme of the subject which undoubtedly betoken a preceding period perhaps of several centuries of unknown beginnings All that we can surmise of the unkown period consists of glimpses of rhetorical spe culations such as we find in Bharata in the recorded opinions or stray references to pre Bhamaha writers like Medhavin or in such schemes of Alamkara as was presumably utilised by the earlier Kavya poets in general and by Bhaṭṭi in particular This period begins with the enumeration and definition of only four poetic figures ten Gunas ten Doṣas and thirty six Kavya lakṣaṇas mentioned by Bharata but it ends with the ela borate characterisation of thirty eight independent poetic figures in Bhaṭṭi But what is important to note in this period is Bharata s more or less standard exposition of dramaturgy and incidentally of Rasa which aesthetic element however is considered not particularly in relation to poetry and poetics but in connexion with drama and dramaturgy

This is followed by a comparatively brief but exceedingly important period of great fertility and creative genius begin ning with Bhamaha and ending with Ānandavardhana in which we find most of the fundamental problems and concepts of Sanskrit Poetics discussed and settled in their general out lines This fruitful and creative stage which covers more than two centuries and includes some of the great names in the history of the discipline gave rise to four distinct schools of opinion represented respectively by the Alamkara Riti Rasa and Dhvani systems We have on the one hand Bhamaha Udbhaṭa and Rudraṭa devoting themselves to the consideration of those decorative devices of poetic expression which are known as *Kavyalamkaras* or poetic figures and confining themselves chiely to a somewhat external art or theory of embellishment from which the d scipline itself takes its name and its original trad tion Daṇḍin and Vamana on

the other hand emphasise in poetry the objective beauty of representation realised by means of what they call Marga or Riti (roughly poetic diction') which consists of a harmonious combination of certain fixed literary excellences of sound and sense known as Gunas Both these systems which respectively bring into prominence the elements of Alaṁkāra and Riti in poetry (content themselves with the somewhat mechanical working out of the outward form of poetic expression, the advantages of which were considered sufficient for poetry) They point out the blemishes to be avoided and the excellences to be attained and describe elaborately the poetical embellishments or devices of literary expression which enhance its beauty so much so that the whole discipline came to receive the significant designation of Alaṁkāra Śāstra or the discipline of poetical embellishment

Side by side with these early writers however, we have the commentators on Bharata like Lollaṭa Śaṅkuka and Bhaṭṭa Nāyaka who were bringing into prominence the aesthetic importance of Rasa the consideration of the poetic feelings and sentiments which should regulate the outward expression of poetry, Their exposition however concerned the dramatic art and their theories did not yet come properly within the sphere of Poetics which was entirely dominated by the systems of Alaṁkāra and Riti but we find them gradually influencing poeticians of rival persuasion who betray themselves more and more alive to the significance of Rasa in poetry The bearings of this element however on poetry were not fully realised until the Dhvanikara and Ānandavardhana came into the field and worked it up into their new system of Dhvani

These new theorists headed by Ānandavardhana maintain that no system of Poetics like no system of Dramaturgy can ignore the moods feelings and sentiments as essential factors of poetry and must therefore find an important place for Rasa in its scheme What was already established in the drama was taken over and systematically applied to poetry

profoundly modifying as it did the entire conception of Kāvya. The Rasa came to be considered as the essence of poetry, and in order to harmonise it in the poetic theory the new school evolved a theory of suggeston or Vyañjana as the means of its expression [1] At the same time not fully satisfied with the working up of the concept of Rasa into their system the new theorists devoted themselves to a re examination of the already accumulated ideas of Alaṁkara and Riti with a view to correlate them to the new theory of Dhvani and Rasa and thus by synthesis evolve a comprehensive scheme of poetics

The Dhvani school in its analysis of the essentials of poetry, found that the content of a good poem may be generally distinguished into two parts The one is that which is expressed and includes what is given in so many words whether directly explicit or metaphorically implicit, the other is not expressed but suggested springing immediately from that which is expressed The unexpressed or suggested part which is not something vague but is distinctly linked up with the expressed and which is manifested by a peculiar power of suggestion (*vyañjana*) inherent in word and sense is taken to be the essence of poetry. To grammarians and learned writers it perhaps seemed paradoxical to state that the very essence of poetry was that which was not even expressed On the other hand, some form of symbolical speech in which wisdom demands that one should express oneself more in hints and suggestions than in actual words was always in vogue and the poets had been more or less partial to the method of speaking in metaphor or wrapping up their ideas in transparent allegory But suggestive poetry according to the new theorists is something different from the merely metaphorical which Vamana had already amply recognised and on which the Alaṁkara and the Riti systems had placed so much emphasis The metaphorical or the allegoric however veiled is still in a sense expressed and must be taken as such, but the suggested is always unexpressed and is therefore a source

of the proper charm of poetry by its very capacity of conceal ment The Dhvani school postulates that the unexpressed or inexpressible which is the soul of all good poetry is called into being by a particular function of suggestion inherent in words and their meanings

But the unexpressed manifested by the suggestive power of sound and sense may be an unexpressed matter of fact (*vastu*) or an unexpressed imaginative mood (*alamkara*) but in most cases it is an emotional state which is directly inex pressible The Dhvani school therefore took up the poetic feelings and sentiments (*bhāva* and *rasa*) as an element of the unexpressed and thus tried to harmonise the concept of Rasa with the theory of Dhvani Ānandavardhana distinctly says in one place (*Dhvanyaloka* p 163) that his object is not mere ly to establish Dhvani but also to harmonise it with Rasa already recognised in dramatic theory by Bharata and others It was realised that poetry was not as Dandin thought the mere clothing of agreeable ideas in agreeable words feelings and sentiments also play an important part in it But the feelings and sentiments are in themselves inexpressible We can give a name to them but naming a feeling or sentiment is not equivalent to manifesting it At best therefore we can suggest it What the poet can directly express or com mun cate is not the feeling itself but the ground of the feeling or its excitant and attendant circumstances With the help however of these expressed elements which must be general ised and conceived not in a personal (*laukika*) but in an impersonal (*alaukika*) form the poet can awaken in us through their inherent suggestive power a particular impersonal condition of the mind in wh ch the relish of the natural feel ing is possible as a poetic sentiment It is true that the poet cannot rouse the same feeling as for instance Rama whom he describes felt but by the suggestive power of the express ed circumstances of Rama his conduct and his associate the poet can call up a reflection of it and evoke in the reader s mind a s milar mental condition in which the reader identifies

the predominant implicit factor, the outward expression being important as a means of pointing to this implicit significance The analysis is comprehensive enough to include in its scope descriptive, ornamental as well as emotional poetry , but it is also perceived, if not directly stated that the emotional mood which the poet succeeds in suggesting to the reader's mind in the form of that delectable subjective condition of impersonalised enjoyment which is called Rasa, is of the highest importance in poetry) In a complete scheme no doubt, the *vastu dhvani* and the *alamkara dhvani*, tacitly recognised by older writers and practised by the poets, must also be justified and the Dhvani school could not at least from the standpoint of theoretic consistency, definitely make the suggestion of Rasa the exclusive end of poetry But the central question to which attention is devoted by the school is as to how a composition should help the Rasa to expression, for it is repeatedly laid down that neither mere embellishment nor mere narrative but the suggestion of poetic sentiment should be the guiding principle of the poet in his composition of word and sense In other words the school practically, if not theoretically, recognises that the Rasa should be the centre of gravity towards which everything else in a poem—*vastu riti, guna doṣa* and *alamkara*—should move , and stress coming to be laid upon the underlying poetic sentiment, the suggestion of Rasa came to prevail over other kinds of suggestion The Dhvanikāra and Ānandavardhana, no doubt, wisely refrained from going into the extreme position of such later writers as Viśvanatha who regard the suggestion of the emotional mood to be the exclusive end of poetry even to the extent of ignoring the imaginative and the realistic , but the attitude of the Dhvani school towards the importance of Rasa tends practically towards such a proposition and probably inspires the later theorists to a further development of the theory out of itself into the inevitable extreme thesis that the Rasa alone in the essence of poetry One of the triumphs of the new school was indeed the admission of the old idea

exponents of older traditions who appear to have been untouched by the implications of the Dhvani theory and stood apart in many respects from the school of Ānandavardhana Able as they were, these attempts languished for want of support, and the more or less complete scheme of Poetics outlined in the *Dhvanyaloka* which wanted to harmonise and bring into a definite focus the scattered ideas of previous speculation, was worked out in detail by Mammata and his followers and was ultimately standardised as the finally dominant scheme. The success of Mammaṭa's work was indeed so complete that the authority of the Dhvani school came to be unquestionably accepted by most later writers and the systems which emerged after Mammaṭa could no longer be strictly regarded as entirely independent systems.

It will be seen from what is said above that the divergent currents of thoughts and tendencies in Sanskrit Poetics flowing in different directions through many centuries ultimately ran into one clear and dominant stream in the classical work of Mammaṭa. In the progress of the discipline the Alamkara school proposed to confine itself to a theory of embellishment of expression consistently with what was probably the original tradition of the Śastra, while the Riti school laid stress on the objective beauty of expression realised by means of diction which consisted of a harmonious combination of certain fixed literary excellences The Rasa school, however starting with the consideration of the drama was responsible for introducing into poetic theory the subjective element of Rasa represented by feelings and sentiments The Dhvani school headed by Anandavardhana admitted the underlying truth of all these doctrines but elaborated a peculiar theory of suggestion in poetry, including the suggestion of Rasa to which all other poetic factors were correlated It will be seen that a relative emphasis was laid by each of these schools on the different elements of Alamkara Riti (including Guna and Doṣa) Rasa and Dhvani

respectively, and the currents of speculation thus flowed in different directions It was however realised in the end that all these gleams of thought should be gathered into a focus and all these currents should be made to flow into one stream (Indeed one of the obvious objects of Anandavardhana s work was not only to define and establish the concept of Dhvani in poetry but also to work up and rationalise into a synthetic and comprehensive system these accumulated ideas of his great predecessors) A final and authoritative shape was given to Anandavardhana s work by Mammata who gathered up the results and uttered them in the convenient and concise form of a systematic text book)

(The work was however destined to be more than a mere text book It came to dominate the thoughts of generations of theorists and eclipsed by its thorough and systematic exposition even the masterly work of Anandavardhana on which it was chiefly based) No doubt Jagannatha one of the latest but not the least important writers on Poetics speaks of the Dhvanikara and Anandavardhana as the *alamkarika sarani vyavasthapaka* inasmuch as the tentative efforts of earlier thinkers and the accumulated stock of recognised ideas are brought together and rationally adjusted in their work in a more or less complete system (but it was due greatly to the influence of Mammata that this *alamkara-sarani* was finally standardised and raised to almost exclusive authority) The period which followed is necessarily a stage of scholast c elaboration With regard to matters of general theory or the main problems the majority of the post dhvani writers who accept the final determination of Mammata as almost canonical find nothing that is new to set forth they consequently fall back upon matters of detail which helped to satisfy their growing scholastic bent for fine distinctions and endless analysis Here and there we come indeed across a few writers who do not entirely sacrifice independent thinking and sometimes we find a few isolated and straggl ng followers of the older school but most of the writers who come after

Mammaṭa display indeed great scholastic acumen but hardly any remarkable originality or creative genius It is also the age of numberless commentators and commentators on commentators who busied themselves with the hardly inspiring task of explanation expansion or restriction of the already established rules and formulas We have also the rise of a number of popular writers and text book makers who wanted to codify the discipline or simplify it for general enlightenment the lowest stage being reached when we come to numerous manuals and school books of comparatively recent times

It is important however to note that even accepting in the main the general position of the Dhvani theorists some of the writers of the new school headed by Mammaṭa are yet not entirely free from the influence of older schools In spite of his adherence and support of the Dhvani theory Mammaṭa himself could not for instance explicitly state *kavyasyatma dhvanir iti* (that the soul of poetry is Dhvani) and he betrays a willingness to include compositions devoid of Dhvani within the meaning of the term *kavya* He accepts after Ānandavardhana the great importance of Rasa in poetry but his well known definition of poetry *tad a-doṣau śabdarthau saguṇa vanalamkṛtī punah kvapi* (poetry consists in word and sense devoid of defects and possessing the excellences and sometimes devoid also of poetic figures) follows the time honoured custom of starting with Śabda and Artha and mentioning the Guṇa Doṣa and Alaṁkāra without however explicitly including Rasa as well as Dhvani In the same way Ruyyaka follows Udbhaṭa and Kuntaka extensively in the principle as well as the detailed analysis of poetic figures a question which was left untouched by the Dhvanikara and Ānandavardhana who had either dismissed the poetic figures as mere *vāg vikalpas* or considered them only as heightening the charm of the unexpressed in poetry Viśvanatha again in declaring that poetry consists of a sentence of which the soul is Rasa betrays the unmistakable influence of the Rasa school and maintains the extreme position

regarding the exclusive essentiality of Rasa dhvani which was practically meant but wisely left unsaid by the authors of the *Dhvanyaloka* Even one of the latest and most thoughtful writers of this group Jagannatha revives in a new form the old definition of poetry given by Dandin This reactionary tendency is interesting as indicating that these post dhvani writers were not unconscious of the importance of earlier views and it cannot be said that even though they accept the authority of the *Dhvanyaloka* they are yet entirely content with its clear cut scheme Rightly or wrongly they attempt to bring back old ideas in the elaboration of the new, and it is difficult for this reason to take these writers in a lump and affiliate them directly to the Dhvani school It is better therefore to call them post dhvani writers who naturally recognise the new concept of Dhvani but who cannot be regarded as out and out supporters of all the details of the theory It is also remarkable that most of these writers attempt to arrive at a precise definiti n of poetry a task which was left alone by the Dhvanikara but in doing so they probably meant to find out a comprehensive formula which would cover the old ideas as well as the new although it must be said that they succeed less often than they involve themselves in hopeless theoretical inconsistencies

It is not surprising therefore that from the purely theoretical point of view Mammaṭa s definition of poetry was subjected to much criticism although his critics were writers whose own definitions were not entirely above such criticism. Viśvanatha, for instance, undoubtedly takes Mammata s work as the basis (*upajivya*) of his own but begins his *Sāhitya darpana* with a vigorous attack on Mammaṭa s definition He points out in the first place that the Gunas being merely properties of Rasa should not have been logically included in the definition of essentials which omits even a mention of the essential Dhvani and Rasa In the same way no mention even negative

should have been made of the Doṣas in the definition He holds that if faultless compositions alone are to be called poetry then some of the best poems will have to be given up inasmuch as it is almost impossible to keep clear of blemishes Nor can it be said that faults mar only those particular words or their meanings in which they occur for if they are faults at all bearing relation to the underlying sentiment in the composition they must mar the whole poem Lastly he maintains that no reference even if negative to poetic figures ought to have been made in the definition as they are admittedly non essential Jagannatha s criticism is more fundamental although he agrees with Viśvanatha as to the impropriety of including a reference to Guna Dosa and Alaṁkara in the definition He objects that a word and its sense are not what is denoted by poetry, for the universal experience that a poem may appeal without its meaning being understood shows clearly that a particular kind of Sabda alone constitutes poetry Artha being secondary If it is said that the essence of poetry lies in its capability of awakening a sentiment (Rasa) and inasmuch as a word and its sense possess this capability both constitute poetry then it may be replied that according to this too wide view musical tones and theatrical gestures will have to be called poetry, Some of these and other arguments appear no doubt fastidious and pedantic and have been met with equal ingenuity by the commentators and supporters of Mammaṭa but the whole controversy indicates not only the futility of arriving at a precise logical definition of poetry but also the difficulty of combining all the conventional elements in such a definition The authors of the *Dhvanyaloka* probably realised this and carefully avoided the task for they content themselves with describing its general nature and its divisions an omission on which Mahimabhaṭṭa ridicules him by saying *kim ca kavyasya svarūpam vyutpādayitukāmenā mahimatā tallakṣaṇam eva sāmānyenākhyeyam*

But from what we have said above it will be clear that the apparent inconsistencies of Mammaṭa s definition which are to be explained by a reference to the views of older schools are interesting from the historical point of view They indicate the lurking regard which Mammata belonging as he does to the new school possesses for the views of such older theorists as Vamana No doubt Mammaṭa severely criticises and rejects Vamana s theory and classification of Riti but the mention of Guna Doṣa and Alaṃkāra in the definition apparently indicates that he would like to take them after Vamana as properties of Śabda and Artha and not of Rasa which is omitted from the definition At the same time he defines the Guna and Doṣa as well as the Alaṃkara later on in terms of their relation to Rasa a procedure which is hardly justifiable if the essentiality of Rasa is not declared in the definition On the other hand if it is maintained the that Rasa is too well known and established a fact in poetry to require explicit mention then the prominence of threefold suggestion and the division of poetry on its basis becomes inexplicable The fact that Mammaṭa accepts the Citra kavya (which develops no Rasa or Dhvani) grudgingly admitted by Anandavardhana and rejected by Viśvanatha also indicates probably his unconscious leanings to the views of the Alaṁkara school which were in conflict with his theoretical acceptance of the Dhvani doctrine in regard to the essentiality of Dhvani and Rasa.

There can be no doubt however that in spite of such inconsistent attempts to incorporate the old stock of ideas Mammaṭa comprehends both Dhvani and Rasa in his scheme by implication as well as by express treatment Following up his definition Mammata begins with the discussion of the functions of *śabda* and *artha* incidentally establishing the function of suggestion (*vyañjana*) and the superiority of the suggested sense (*vyangya artha* or *dhvani*) and divides poetry into three classes viz Dhvani Gunibhuta vyangya and Citra in relation to the suggested sense This leads him to enumerate and exemplify

the various subdivisions of the three classes of poetry and in th s connexion dilate upon the nature and theory of Rasa which is included in the scope of what is called the sugges tion of imperceptible process (*asamlakṣya krama vyangya*) In this context he examines and rejects the views of Lollaṭa Śankuka and Bhaṭṭa Nayaka all of whom are said to have commented on Bharata s theory of Rasa and accepts the *vyakti vāda* wh ch he ascribes to Abhinavagupta the great commentator on Anandavardhana s work as well as on Bharata s *Naṭya śastra* Mention is made of the eight orthodox dramatic Rasas but the ninth the Śanta or he Quiet istic sentiment is added apparently as relevant to poetry even if inadmissible in the drama

Mammaṭa then proceeds to discuss the Guṇa and the Doṣa not in relation d rectly to Śabda or Artha as h s definition would imply but in relation to the r subserviency or otherwise to the awakening of Rasa dhvani The Gunas as excellences of composition are interpreted not after Vamana but after Anandavardhana in a new sense and are brought into effective relation with the underlying sentiment in a work as qualities which serve to awaken and heighten its charm The verbal form of a work the expressed Śabda and Artha cannot be sa d to posses the qual ty of energy or sweetness unless we mean by it that the underlying sentiment is vigorous or sweet The Gunas therefore may be taken as properties of Śabda and Artha only in a secondary sense (*upacara*) but they are in real ty intimately related to Rasa even as virtues l ke heroism do not res de in the body but in the soul of man The verbal form the mere sound and sense produces the excellences only as a means or instrument the real cause is the Rasa just as the soul is the true cause of virtues l ke heroism in a man The same consideration applies also but more strongly to the case of the so-called poetic figures (*Alaṃkaras*) and the r place in poetry should be justified only by the r relation to Rasa They are l kened to ornaments on a man s body as embell shments they adorn words and

meanings which constitute the 'body' of poetry. They thus serve to embellish indirectly, through word and sense, the underlying 'soul' of sentiment, but they do not do this invariably. If there is no Rasa they resolve into mere strikingness of expression (*ukti vaicitrya*), but even sometimes when the Rasa is existing they do not help it. In other words, it is maintained that the poetic figures can exist without the Rasa in the form of charming turns of expression, and even when the Rasa is present, they are not invariably necessary.

It should also be noted that Mammaṭa accepts, after Ānandavardhana, only three Guṇas and maintains that combination of particular letters signifies particular Guṇas. Thus, the three Rītis of Vāmana are resolved into three Guṇas defined by himself, and the letters whose particular arrangements produce these three Guṇas being almost the same as those given by Udbhaṭa respectively for his three Vṛttis (viz. Upanāgarikā Paruṣā and Komalā). Udbhaṭa's three Vṛttis are roughly approximated to his own three Guṇas. In this connexion Mammaṭa demonstrates with some care that it is not necessary to accept the sets of ten Śabda guṇas and ten Artha-guṇas of Vāmana, but that it is enough if we postulate three comprehensive literary excellences, viz., Ojas (energy), Prasāda (lucidity) and Mādhurya (sweetness). It is shown by a critical examination of Vāmana's Guṇas that some of them can very well be included in the three defined above that some discharge the same functions as the recognised poetic figures, that some constitute mere absence of defects while others are sometimes positive defects. Thus, Vāmana's Śleṣa, Samādhi and Udāratā are comprehended by Mammaṭa's Ojas, Vāmana's Arthavyakti is an aspect of Mammaṭa's Prasāda but it corresponds also to the Svabhāvokti Alaṁkāra of Daṇḍin. Vāmana's Samatā, consisting of a certain uniformity of diction, is sometimes a fault, while Vāmana's Saukumārya and Kānti defined respectively as freedom from harshness (or inauspiciousness) and vulgarity is simply the reverse of such

defects as Śruti kaṣṭa and Śruti duṣṭa These considerations simplify the classification of the Guṇas and put a limit to their endless multiplication or differentiation such as one finds for instance in Bhoja's elaborate scheme of 24 Guṇas Mammaṭa therefore thinks that the distinction between Śabda guṇa and Artha guṇa is meaningless and the old differentiation resting on a mere adjustment of sound and sense should be superseded As the Guṇa is an invariable property of the Rasa the mental condition involved in the relish of a sentiment should alone justify all classification of Guṇas Such a position warrants the acceptance of only three (and not two sets of ten Guṇas) which are brought into intimate relation to the principal sentiment of a composition Thus the Ojas is supposed to cause a brilliant expansion (*vistara*) of the mind and resides in the sentiments of heroism horror and fury, the Madhurya, residing normally in the erotic sentiment of love-in union but also appropriate to and residing in successive degree in pathos calm and love in separation is regarded as causing a softening of the heart (*druti*), while the Prasada proper to all the poetic sentiments is taken as the cause of a quick apprehension of the sense extending over the mind at once (*vyapti* or *vikasa*) like a stream of water over a cloth or like fire on dry fuel The three conditions of the mind viz expanding pervading and melting which accompany the different poetic sentiments are thus made the basis of the three Gunas, and even if these mental states are sometimes mixed up and lead to other mental conditions these latter effects are too many and too complex to be taken as the basis of further multiplication of fresh Gunas This exposition of Mammaṭa follows and expands *Dhvanyāloka* ii 8 11, but it is possible that the original hint of association of these three mental conditions with the three Gunas was supplied by Bhaṭṭa Nayaka who speaks of the enjoyment of Rasa as being characterised by the mental states of expansion (*vistāra*) pervasion (*vikāsa*) and melting (*druti*) Viśvanatha substantially agrees with

this view of Mammata but he objects that the Ojas etc are not the causes of but identical with the process of expansion etc

In his discussion of the defects (Doṣas) of poetry Mammata admits defects of words of sentences of meaning as well as of Rasa But he prefaces this chapter of his work by the statement that since Rasa is the principal thing in poetry the defects of Rasas are the principal defects The Rasa however depends upon the expressed word sentence and meaning the defects of these are also in reality defects of the Rasa In other words the Doṣa like the Guna should be considered in poetry mainly in relation to the underlying sentiment Although the poetic figures are are not in Mammata's opinion always necessary to poetry he yet rounds off his treatise with an elaborate analysis and illustration of figures of sound and sense (including a limited number of figures which are both of sound and sense) enumerating as many as sixty seven independent poetic figures Here he accepts implicitly Kuntaka's principle of analysis of the poetic figures and applies it for the most part to the detailed examination of individual figures a procedure which is followed also by Ruyyaka Viśvanatha Appayya Dikṣita and Jagannatha This topic was left untouched by the authors of the *Dhvanyaloka* but the principle which Kuntaka enunciated in his able analysis of poetic expression gained ground in later times and Mammata tacitly acknowledges that the elements which go to make up the being of a poetic figure consist of a peculiar turn of charming expression called Vaicitrya or Vicchitti viśeṣa and the peculiar conception of the poet which brings into existence the peculiar charm (*Kavi pratibhā nirvartitatva*)

From this brief and rapid summary of the principal topics of Mammata's work it will be seen that its value consists not in its originality but in the orderly concise and clear discussion of the main issues of Sanskrit Poetics and his definition as well as his general treatment attempts to cover almost all the

field of thought traversed by his predecessors He quotes more than six hundred verses from various poets to illustrate his doctrines, and shows himself familiar with the works of almost all the distinguished writers on Poetics who preceded him The great popularity and authority which the *Kāvya-prakāśa* has always enjoyed and which is indicated by the large number of commentaries on it, must be explained as due not to any creative genius or remarkable novelty of treatment, but to the systematic and lucid (albeit obscurities due to extreme brevity of exposition, necessitating commentaries) working out of the already recognised stock of ideas in the light of the new scheme put forward in the *Dhvanyāloka*

Although exact dates cannot be determined it is possible to fix approximately the period of time in which Mammaṭa flourished The lower limit may be fixed with reference to two commentaries on the *Kavya prakāsa* The *Saṁketa* commentary of Manikyacandra who belonged to the Koṭika gana Vajraśakha, Rājagaccha of Guzerat, is expressly dated in Saṁvat 1216=*circa* 1159 A D The exact date of the other commentary, also called *Saṁketa* by Ruyyaka is not known but we can ascertain from other sources that Ruyyaka probably flourished in the second and third quarters of the 12th century A D Mammaṭa therefore cannot be placed later than the middle of the 12th century The upper limit is more difficult to settle But the nearest predecessor whom Mammaṭa quotes is the Kashmirian Abhinavagupta who must have been still living in 1015 A D, as this date is borne by his *Bṛhati Vṛtti* on the *Iśvara pratyabhijna* Mammaṭa also quotes from the *Nava sahasanka carita* of Padmagupta Parimala, a protégé of the kings of Dhara first of Muñja Vakpatiraja and then of his successor Sindhuraja at whose direction the poem appears to have been written within the first decade of the 11th century In an illustrative verse (on the figure Udatta in chapter x) Mammaṭa also refers to the liberality of Bhoja to learned men This Bhoja is identified with the well known Paramara king Bhoja of Dhara the son and successor of Sin

dhuraja and nephew of Munja Vakpatiraja as well as the reputed author of *Sarasvati kanthabharana* It is curious however that in spite of his extensive references to his pre decessors Mammata does not appear to refer to this well known work on Sanskrit Poetics but this omission may have been due to the fact that Bhoja paid no allegiance to the Kashmirian school of Anandavardhana If, however the verse in question refers to Bhoja of Dhara who himself had literary predilections and was a patron of learned men then it would indicate that Mammata could not have flourished earlier than Bhoja Bhoja could not have ruled beyond 1055 A D From all these cons derations we can roughly place Mammata in the period between the middle of the 11th and the middle of the 12th century A D Allowing two generations to intervene between h m and his commentator Ruyyaka we can approximately assign Mammata s activity to the last quarter of the 11th and the commencement of the 12th century

Mammata s name itself and his title Rajanaka as well as Kashmirian tradition ind cate that he probably belonged to Kashmir A very late commentator Bhimasena in his *Sudhasagara* or *Subodhini* commentary (date in Samvat 1779= 1722 23 A D) on the *Kavya prakasa* informs us that Mammata was the son of Jayyata and had two brothers Kayyata and Uvvata of whom Uvvata is taken to be the well known commentator on Vedic works But this story is doubtful as Uvvata himself tells us that his father s name was Vajrata and not Jayyata The story relied upon by Hall and Weber that Mammata was the maternal uncle of the author of the *Naisadha* may sim larly be relegated to the region of fantastic fables which often gather round famous names

The *Kavya prakaśa* has the appearance of a compact trea tise which is carefully planned and systematically worked out but the unity has been called in question and enough evidence has been brought forward to show that Karika and Vrtti of nearly the whole work was indeed composed by Mammata but

a small portion of the last chapter probably left incomplete by him was completed by another author whose name is given as Alaka Alata or Allata It is not necessary for us to enter here into the details of the question of the joint authorship of the *Kavya prakasa* but it is now generally accepted on the indications given by some of Mammata s commentators as well as by some manuscripts of his work that Mammata composed the *Kavya prakasa* up to the treatment of the figure Parikara (x 32), but the rest consisting of a small portion of the concluding chapter was composed by the author mentioned above That the fact of joint authorship is skilfully concealed is supposed to have been alluded to in the concluding verse given in some manuscripts which apparently says that this way of the learned men different yet appearing identical is not strange for here the only cause is a properly constructed plan of combination ' It is possible to explain this statement as meaning that the work claims the credit of having skilfully removed by its systematic plan all conflict of opinions held by different authors on Poetics but most commentators early as well as late agree in finding here a hint implying that the work left incomplete by Mammata was completed by some other person and that traces of joint authorship are cleverly obliterated This view is distinctly expressed by an early commentator like Ruyyaka who himself a Kashmirian and living at a period not very remote from Mammata must have been recording a well known tradition and in this view he is followed by Jayanta Bhatta Someśvara Narahari Sarasvatitirtha Kamalakara Ānanda Rajneśvara and other early as well as late commentators while some manuscripts of the *Kavyaprakasa* record the tradition in the colophon by mentioning the names of Mammata and Alata as joint authors Rajanaka Ananda also a Kashmirian commentator is however more explicit and quotes a traditional verse which records Mammata's authorship up to the topic of Parikara Alankara (x 32) and attributes the rest to Alata Allata or Alaka

This statement about the dual authorship of the *Kavya prakasa* receives confirmation from an independent source but the reference would indicate that Allata had a hand not only in the 10th as the above tradition makes out but also in the 7th chapter of the work which deals with the topic of Doṣa For this chapter on Doṣa nirnaya is cited by Arjunavarmadeva who flourished in the first quarter of the 13th century in his commentary on the *Amaru sataka* with a distinct attribution of this chapter to Mammata and Alaka or Alata Arjunavarman s remark while quoting the verse *prasade vartasva* from *Kavya prakasa* vii 14 is clear enough *yathodahrtam doṣa nirnaye mammaṭalakabhyam* and it is not possible to take it as implying a general reference to the fact of joint authorship without particularly meaning collaboration of any special chapter This has led some scholars to find traces of collaboration of Allata in other parts of the work also but the question still awaits a thorough and careful examination

Some late Bengal commentators among whom Maheśvara Nyayalaṁkara is one would impute the authorship of the Karika (here called Sutra) portion of the *Kavya prakāśa* to Bharata and the prose Vrtti alone to Mam maṭa while Bharata himself is said to have drawn upon the Alamkara section of the *Agni purana* While the last assertion about the *Agni purana* has no foundation in fact and is apparently prompted by the amiable but un historical imagination of later writers which delights in exalting the antiquity and authority of Puranas in general the suggestion of Bharata s authorship of the Kārikas is too unauthentic and fanciful to be accepted Apart from the fact that the evidence of the text itself goes directly against such a supposition Mammaṭa's authorship of the Karikas in general has been declared by Hemacandra in the first quarter of the 12th century and has been accepted by a series of important authors The source of this tradition is probably the great reverence paid to the sage Bharata but it

may also be due to the fact that Mammata himself has made considerable use of Bharata s dicta as he has also drawn extensively upon Bh imaha Vamana Udbhata Rudrata and the *Dhvanyaloka* even to the extent of sometimes directly appropriating or paraphrasing well known passages or illustrative verses

That the work of Mammata was studied extensively in Bengal is indicated not only by the popular printed commen tary of Maheśvara Nyayalamkara Bhattacarya but also by a large number of commentaries written by well known writers of Bengal which have not yet been printed Among Bengal commentators one may mention the names of Jagadiśa Tarkapancanana Bhattacarya (*Rahasya prakaśa*) Gadadhara Cakravartin Bhattacarya (*Tika*) Jayarama Nyayapancana (*Tilaka* or *Jayaram*) Devanatha Tarkapanca nana (*Kavya kaumudi*) Ramanatha Vidyavacaspati (*Rahasya prakaśika*) and Śrikrsna Śarman (*Rasa prakaśa*) the last of whom describes Nyayalamkara author of the *Adarsa* (i e Maheśvara Nyayalamkara) as his Guru Baladeva Vidyabhusana the well known writer on Bengal Vaisnavism also wrote a commentary on the *Kavya prakaśa* entitled *Sahitya kaumadi* but he belonged to Orissa and wrote under the patronage of Gajapati Prataparudra of Orissa And yet Maheśvara Nyayalamkara laments

काव्यप्रकाशस्य कृता गृहे गृहे
टीका तथाप्येष तथैव दुर्गम ।

The *Kavya prakaśa* has not been so often printed in Bengal as it has been in other provinces of India where it is perhaps much more extensively studied for in Bengal Viśva natha s *Sahitya darpana* appears to be a more popular text book But it certainly deserves wider circulation and study in Bengal not only as a brilliant text book but also as one of the most remarkable classic works on Sanskrit Poetics

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'MĀLĀ TU PŪRVAVAT'

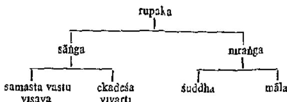
In an article with the above heading (which is itself a quotation from Mammaṭa's *Kāvya prakāsa* x 8b) in the *Annals of the Bhandarkar Institute*,[1] Mr Divekar attempts to throw doubt on the interpretation of most commentators of Mammata that the word *pūrvavat* in this Kārikā refers to *mālopamā* which, though not mentioned before in any of the Kārikās, is dealt with in the Vṛtti on x 4b The interpretation referred to is of some importance It implies that the figure *mālā rūpaka* follows the rule laid down for the figure *mālopamā* but since *mālopamā* is not taught in any of the previous Kārikās and is explained only in Vṛtti on a previous occasion, the reference apparently indicates that the Kārikā and the Vṛtti of the *Kāvya prakāsa* must be taken *en bloc* as the work of one and the same author[2] The passage, therefore, has been taken as supporting the tradition of the identity of the Kārikākāra and the Vṛttikāra of the *Kāvya-prakāśa* Mr Divekar, however, thinks that the word *pūrvavat* does not refer to *mālopamā* which is not to be found in immediate context nor in any preceding Kārikā, but to the *sānga-niranga bheda* mentioned in the very line of which the quotation forms a part The doubt raised is legitimate, and the suggestion is indeed striking, but there are difficulties in accepting the solution proposed by Mr Divekar of the whole problem

Mammaṭa is dealing in the context with *rūpaka* and its classification, and it is necessary to consider his treatment in some detail in order to understand the bearing of the passage in question Defining *rūpaka* in x 7a Mammata

1 Vol. vi, pt. I (1925), p 50f

2 See S K. De, *Sanskrit Poetics*, i p. 166

etc on *priya* in the illustration of *mala* given in the text[1] The classification discussed may then be tabulated as follows



Now, from what has been said above it is clear that *malā rupaka* can in its nature be only *niranga*, for here the successive superimpositions on one object have not the rela tion of principal and subordinate metaphorical representa tions As explained by Nagoji Bhatta in his *Uddyota* com mentary *ekaviṣaya nana-padartharopa rupatvan malatvam paraspara sapekṣatva virahac ca nirangatvam iti tad arthah*[2] Now such serial representation of one *upameya* with succes sive *upamanas* may take the form either of a simile (*upama*) or of a metaphor (*rupaka*) according as there is *bheda* or *abheda* between the properties of the *upameya* and the *upamanas*, but the two figures are essentially of the same nature in having successive representations (in the one case under similitude in the other under metaphorical superim position) of one *upameya* in connection with successive *upamanas* This is what Mammata wants apparently to

1 It is conceivable that there may be successive superimpositions on successive objects standing in the relation of principal and subordi nate thus in this case each metaphor can be taken separately and be considered as such

2 Ed Chandorkar 1915 Ullāsa x p 34 Similarly Cakravartin quoted by Vāmanācarya (*Kavya pr* ed 1917 p 599) says *sa* (=*mala*) *ca nirangа-rupā rupyamananam angangibhāva virahāt* Commenting on the example of *mala rupaka* given by Mammata Manikyacandra (ed Anandāśrama p 234) says *atra priyā rupa eka evaropa-viṣayo mukhād yanga r vinā tarangityadyai rupita iti niraṅgam*

indicate by the word *pūrvavat* in the Kārikā viz that the *mala rupaka* which is one of the sub-divisions of *niranga-rūpaka* is of the same type as the *mālopamā*[1] In other words the term *pūrvavat*, considered in this light, implies that, as there is in *malopamā* a connection through similitude, of one *upameya* with successive *upamanas*, so in *mālā rūpaka* there is a metaphorical superimposition of successive *upamānas* on one *upameya* And yet Mammata is not presumably justified in referring to *mālopamā* which he has not defined in any previous Kārikā The *malopama*, however, is dealt with in the Vṛtti on x 4b The conclusion, therefore is forced that Mammaṭa is referring to his own Vṛtti where he has already dealt with *malopamā*, unless the word *pūrvavat* can be shown to refer to something else in the same or in some previous Kārikā Let us now see that other interpretation Mr. Divekar has to offer for the much discussed word *pūrvavat*

In the light of what is said above, we should translate the line in question as follows This (twofold division is called) *sanga* or entire[2], but the *niranga* or partless metaphor[3] is single also serial (which is) as before (i. e., as in the case of

1 This is made clear by the Vṛtti on the passage which says *mālopamayām iva ekasmin bahava āropitāh* where *malopamavam iva* is clearly a commentary on the word *purvavat* It is not correct to presume that ' the Vṛttikāra generally quotes the words of the Kārikākāra when he gives the meanings in the *vṛtti*' for one need not go far but merely point out that the Vṛtti on *sangam etat* paraphrases every word of the Kārikā without repeating the original words

2 In the absence of better terms, I borrow the terms entire and partless from Chandorkar's rendering of the text

3 See *Pradīpa* ed NSP 1912, p 329 It is noteworthy that the Pradīpakara whom Mr Divekar quotes as his authority on this point explains the Karikā in question as referring to *malopamā* by the word *purvavat* *yathaikatra bahupamāna-yoge mālopama tathaikatrāneka-dharmarope mala rupakam ity arthah* On this Vaidyanatha remarks *etad eva sutra vṛtti kṛtor ekatve jñapakam malopamāyah sūtranuktāya vṛttaveva kathanat*

serial simile) Mr Divekar however translates the line somewhat differently This is *sanga* an unmixed (*ri paka*) is however *niranga* but *mala rupaka* is similar to the former He infers from this that the word *purva* which he translates as former refers to the division of *sanga* and *niranga* (and not presumably to *malopama*) He adds If we trans late as given above *mala rupaka* will have to be considered as *sanga* implying thereby that *purva* or former in this passage refers to *sanga* This is no doubt a novel interpre tation but it is untenable for it will be clear from the exposition given by us above that the *mala rupaka* in its very nature cannot be considered as *sanga* Mr Divekar quotes the opinion of the Pradipakara in support No doubt the Pradipakara apparently takes this view for comment ing on this passage he states *atha sangasyaiva va citryan taram āha—mala tu purvavat* It appears however that the words *atha sangasya* must be taken as a misreading which is commented upon by Vaidyanatha Tatsat and Nagoji Bhatta Vaidyanatha appears to read instead *atha asangasya* (for *atha sangasya*) and understands *a sanga* as *suddha* adding *purva sabdenopama paramarsah* Nāgoji goes further and discusses the reading thus *kvacit tu n rangasyaiveti p athal ekav saya nanā padartharopa rupatvan mālatvam paraspara sapeksa viral ac ca i rai gatvam iti tad arth ah ayam eva yuktah pāthah* He would therefore regard *niranga gasya* which he finds in some manuscripts to be the proper reading Vamanacarya in his learned edition of *Kavya prakaśa* (3rd ed 1917 p 599) agrees with this view and remarks *m ri rūpa n n rangam darśayati—mala tveti ata evaluh prañcah— nirangasyaiva vaicitryantaram mālā tveti iti pradipe tu atha sāngasyaiva vaicitryantaram aha māla tu pūrvavat iyuktam tad upapattis tuddyote nagojibhattair yatl ākathamcit krteti tatraiva drastavyety alam asara granth a vicārena* It cannot be determined whether this is slip on the part of Pradipakara otherwise a very careful and discerning writer or a mere misreading (as Nāgoji s remarks would indicate)

which subsequently crept in It is clear however that the reading *sanga* of the Pradipakara has not escaped the notice of commentators on the text and should be considered as incorrect, and nothing is gained by relying on a doubtful text. It may also be pointed out that all subsequent writers on Poetics who have taken Mammaṭa more or less as authoritative have agreed in regarding *mala rupaka* as *niranga* or *niravayava* and never as *sanga* or *savayava* This appears to be the view of Ruyyaka (ed Nir Sag p 36 Vidyadhara (p 213) Vidyanatha (ed Bom Sansk Ser p 374) Viśvanatha (ed Durgaprasada 1915 p 495) and Jagannatha (ed Nir Sag p 233)

The difficulty about regarding *mala* as *sanga* was probably present before Mr Divekar s mind for he adds If we however translate This is *sañga* and *mala rupaka* is as before *mala rupaka* will be *niranga* It must be confessed that this proposed alternative translation is far from clear but since *purvavat* appears to be translated by as before it may be concluded that Mr Divekar means to imply that *purvavat* in th s case does not refer to *sanga* (as in the other translation he has given) but to *niranga* so that *mala rupaka* as he says should be classified as *niranga* Having regard to the classification proposed by Mammaṭa and his followers this explanations is certainly not open to serious objection but the difficulty in accepting this translation apart from its vagueness is that it would make the word *purvavat* redundant in the Karika as it stands If it were Mammata s intention only to say that *mala* like *śuddha* is *niranga* it would have been enough for him to state *nirangam tu śuddham mala ca* There would be no need of adding *purvavat* after the word *mala* if the purpose was only to refer thereby to *niranga* which immediately precedes it in context Even if it were supposed that the word *pūrvavat* is necessary for referring pointedly to *niranga* as distinguished from *sanga* occurring in the same line the term would not be happy for in that case applied to two successively mentioned things in the same

being composed by himself he was justified in making such a reference At any rate, whatever may be the explanation of this procedure adopted by Mammata, one cannot, in the absence of any better interpretation of this passage, find any reason for not accepting the interpretation given by Mammaṭa's innumerable commentators.

Annals of the BORI vi 1925

THE ŚANTA RASA IN THE NAṬYA ŚASTRA AND THE DAŚA RUPAKA

It is extremely doubtful if the *śanta* as *rasa* is at all accept ed by Bharata for the genuineness of the portion of the text of the *Naṭya sastra* in which the mention of *śanta* as a *rasa* occurs is certainly not beyond question

In all the four editions of Bharata s work (Grosset Kavya mala Kashi and Gaekwad) the enumeration of only eight Rasas excluding the ninth *śanta* occurs at the outset of ch vi and elaborate treatment of these eight Rasas with their corres ponding *sthayins vibhavas* etc their colour and deity follows It may be noted that Kalidasa (*Vikram* ii 8) credits Bharata with the mention of eight (and not nine) Rasas It is only in the Gaekwad edition that the text on *santa* occurs at the end of ch vi and speaks of *santa* as the ninth *rasa* This additional text on *śanta* is commented upon by Abhi navagupta and appears to have been known to Bhaṭṭa Nayaka Abhinava makes an elaborate attempt to meet the objections against *śānta* and establish it as a Rasa He gives instances of Bharata s awareness of *śanta* but his arguments are based not upon Bharata s mention of it but upon his silence and are meant to explain why Bharata does not expressly speak of it as a Rasa

In spite of the importance of *santa* to which so much attention is devoted the insertion of the *śanta* text at the end of the chapter on Rasa is in itself suspicious even if this may not be put forward as a conclusive argument Abhinava himself however admits that this is the reading not of all but of those who read that there are nine *rasas* (*ye punar nava rasa iti paṭhanti tanmate* p 333) implying that the Rasas are generally counted as eight but some old MSS (*cirantana pusta keṣu*) add a ninth Elsewhere commenting upon Bharata s enumeration of eight Rasas and their corresponding *sthayins*

(p 267) Abhinava remarks that the opponents of *śānta* read eight (*santapalapinas tu aṣṭavitt paṭhanti*) and that some read *vismaya śamah* (in the text of *sthayin*) for *vismayaś ceti*

On the other hand Abhinava adduces passages like *kvacic chamah* which indicate that Bharata had some knowledge of *sama* or *śanta* but it is also clear that the instances quoted only show Bharata s recognition of *śānta* as an element and they do not mean Bharat s acceptance of *śānta* as a Rasa *śama* is not mentioned by him as one of the forty nine *bhavas* Abhinava himself draws attention to the fact that Bharata's definition of the drama emphasises that it is *kridanaka prakhya* and *vinoda janana* and should therefore depict worldly matters from this point of view *santa* is *apradhana* and not the leading motif Again Bharata gives *laya svara guna alamkara vrtti* etc of the eight Rasas only in several sections of his work but *śanta* is not mentioned in this connexion He gives also musical *jatyangas* suggestive of several Rasas but here also *śanta* is not mentioned (ch xxix 1-4) Abhinava notes that those who admit *śanta* read *svaccha* as its colour and the Buddha as its deity But Dhanika states distinctly that Bharata did not characterise *śanta* as a Rasa by mentioning its *vibhavas* etc As a matter of fact except what is stated in the interpolated text on the *śama* at the end of ch vi Bharata does not mention the aspects of *santa* and its attendant conditions

A further argument may be added Regarding the admission of *śānta* there has been no uniformity of opinion while its *sthayi bhava* has been enumerated divergently Abhinava refers to various views which show that all are not agreed that *śama* is its *sthayin* Among different *sthāyins* proposed we have *sarva-cittavṛtti praśama samyag jñāna nirveda nirviseṣa cittavṛtti tṛṣṇa kṣaya sukha dhṛti utsaha jugupsā rati* any of the remaining *sthayins* or all the eight *sthayins* together ! The non admission of *śanta* and the positing of various kinds of *sthāyin* for it perhaps indicate that Bharata whose authority is highly respected could not have definitely promulgated

śanta rasa or its *sthayin* and the divergence arose from the absence of his express authority in this matter It is noteworthy that Abhinava (*Locana* ed NSP p 176) remarks that it is Bharata's non mention of the *sthayin* of *śanta* which leads Anandavardhana to formulate *trṣna kṣaya* as its *sthāyin*

The objections against *śanta* are thus summarised but not discussed b the *Daśa rupaka* (1) Some say that there is no *śanta rasa* because Bharata has not ment oned its *vibhava* etc and therefore has not characterised it as he has done in the case of other Rasas (2) Some entirely deny its *de facto* existence (*vastutas tasyabhavam varnayanti*) because in their opinion men are eternally incapable of exterminating *raga* and *dveṣa* (*anadi kala pravahayata raga dveṣayor ucchettum asak yatvat*) (3) Some would include *śanta rasa* in *vira* and *bi bhatsa* apparently taking *utsaha* and *jugupsa* as its *sthayin* respectively (4) The real nature of *śama* which is the total absence of all feeling and activity involves a state of inaction (*samasta vyapura vilaya rupa*) which cannot be re presented on the stage the development of *śanta*, therefore is inadmissible in the drama (*puṣṭir naṭasya naṭyeṣu*) The *Nāgananda* which is regarded by some as a *śanta* play is plainly not so because (a) the end here is not *śama* but lordship over the Vidyadharas and (b) the attachment to Malayavati being antagonistic to the feeling of non attach ment essential in *śanta* both cannot inhere in the same *alambana* namely Jimutavahana the conclusion therefore is that the *vira* (*i e daya vira*) and *śṛngara* are the Rasas in this play

Dhananjaya himself would object to *santa* only in the Naṭya which requires the delineation of the Rasa through its *anubhavas* etc but he would permit it in the Kavya because what cannot be acted can at least be described But his commentator Dhanika would not allow *śanta* even in poetry There can be in h s opinion no such *sthayi bh a a* as *śama* or *nirveda* for the development of that state (if it is possible at all to destroy all feelings of love or hatred) would tend to

the absence of all feeling and action. Such a state is the very negation of the possibility of affirming anything about it and any description of it would be an inadequate description in worldly terms of what is unworldly. Dhanika would regard Jimutavahana as an *udātta* and not as a *śānta nāyaka*. To the objection that Jimutavahana is depicted not as a conquering hero (*jigīṣu*) but as devoid of such a mental state he replies that *audāttya* as an excelling eminence of the mind is not lacking in Jimutavahana; *jigīṣuta* or heroism need not be only of one variety of warlike attainment; one may conquer self and excel in *dayā dharma* or *tyāga*. Jimutavahana may not be a *yuddha vīra* but he is a *dayā vīra*. Here the main Rasa being *vīra* and not *śānta* he is certainly an *udātta nāyaka* and *śṛṅgāra* being not incompatible with *vīra* the episode of Malayavati is justifiable. Viśvanatha also takes Jimutavahana to be a *dayā vīra* but very ingeniously he attempts to establish that *śānta* can be a Rasa because in that state the soul is about to be emancipated (*yukta viyukta daśā*) and is not completely detached so that the presence of feeling and activity would not be incompatible while *sukha* is not entirely absent; what is absent is the worldly *sukha*. The attainment of *śama* in his opinion does not imply cessation from all activity.

It is held therefore that the objections to the *śānta rasa* are not all valid. A *śānta* play is bound to appeal to persons of devout mind just in the same way as *śṛṅgāra* and *vīra* plays appeal to men of a different attitude. It is bound to be uncommon but that does not disprove that it is capable of being depicted and relished while it is not true to say that men are eternally slaves to *rāga* and *dveṣa*. There has been a continuous stream of literature which depicts *śānta* as a Rasa. The non mention by Bharata is at best a technical and trifling objection. The objection that *śānta* can be easily included in *vīra* and *bībhatsa* is misconceived. The *śānta* may involve *utsāha* or energy for spiritual attainment is not without effort but the two terms are not co extensive. There

may be *daya utsaha* *dharma utsaha* and so forth but *śanta* comprehends many kinds of *utsaha* and is much more than mere *utsaha* The *daya vira* and *dharma vira* are as Abhinava points out really two aspects of *śanta* which covers a much wider field The *śanta* includes *daya* and *dharma* but is not included or exhausted by them In the same way, *jugupsā* may be an accessory of *śānta* but *śanta* is not entirely *jugupsatmaka* [1]

Siddha bharati Hoshiarpur 1950

1 The entire question is discussed fully by V Raghavan in his *Number of Rasas* Adyar (Madras) 1940

BHANUDATTA AUTHOR OF THE RASA MAÑJARI

In my *Sanskrit Poetics* i p 249 a tentative approximation was made of the date of Bhanudatta author of *Rasa mañjari*, *Rasa taraṅgiṇī* *Gita gaurīśa* *Kumara bhārgavīya* and other works to the period between the period between the 12th and the middle of the 14th century but it was indicated that the date was not beyond doubt One passage however, of the *Rasa mañjari* which was overlooked seems to throw fresh light on the question and enables us to fix Bhanudatta's date with a somewhat greater precision

In one of the illustrative verses of the *Rasa manjari* which exemplifies the Sattvika Gunas [1] there is a description of such Gunas in a young girl at the sight of one *Nijama dharampala* [2] As the name of some other better known kings of antiquity might as well have served the purpose of the poet the mention of the Nizam in this verse is curious and cannot be dismissed easily as insignificant It would not be improper to assume that here we have in the usual manner of Sanskrit poets an indirect compliment paid to a reigning sovereign whose patronage the poet probably enjoyed If we can decide who this Nizam was our enquiry will be narrowed down to a considerable extent

As a commentary on *Rasa manjari* called *Rasa manjari vikasa* by Gopala (*alias* Vopadeva) son of Nrsimha is expressly dated in 1572 A D [3] it is clear that by the words

1 Called Sattvika Bhāvas by other writers

2 Ed Benares Skt Series (1904) stanza 121 p 232. The line in question runs thus *tat kiṁ raja-pathe nijama-dharanipalo yam alokitah*

3 The verse which gives the date of composition is thus quoted by Stein (*Jammu Catalogue* Extracts p 273)

tenāyam yuga nandī na veda-dharanī-gaṇye guro vatsare |
manjaryas tu vikāsa eṣa racita bhūyāt satāṁ pritaye ||

nijama dharanipāla, the poet cannot refer to kings of the modern Nizam dynasty which dates from the comparatively recent time of Nizam ul mulk Asaf Khān A probable clue to this problem is furnished by Ananta Pandita auth r of the *Vyangyartha kaumudī* commentary (1636 A D) on *Rasa mañjarī* who explains the phrase in question as *nijamakhyo devagiri rajaḥ* If this interpretation is accepted [1] then the Nizam referred to would be a king of Devagiri whose name was Nizam It is well known that Ahmad Nizam Shah obtained possession of Daulatabad (Devagiri) some time between 1499 and 1507 A D and founded the Nizam Shahi dynasty of Dekkan which continued in power till 1637 A D [2] The name Devagiri however, was changed to Daulatabad as early as 1339 A D when Muhammad Ibn Tughlaq removed his capital from Delhi to that place [3] The reference by Bhanudatta therefore seems to indicate a date at the end of the 15th and beginning of the 16th century for the *Rasa mañjarī*

Stein interprets *yuga randhra veda-dharan* as 1484 with a query but it really gives as 1494 (as corrected by Ste n h mself at p 421) He thinks however that the Saṁvat era is used so that the date of composition of the commentary would be 1438 A D But Sridhar Bhandarkar (*Report of Second Tour* 1904-6 p 36) is probably right in hold ng that the Śaka era is used in wh ch case the date of the commentary would be 1572 A D See *Sanskr t Poet cs* 1 pp 251 52

1 Although Ananta Pand ta is a fairly late writer belong ng to the 17th century his native place was near Ahmadnagar (see *Sanskrit Poetics* i p 251) and it is probable that his interpretation was based upon some current trad tion for the older Nizam dynasty was all but ex tinct in his time That the explanat on is not a fanciful one is indicated by the fact that Ananta himself gives immediately afterwards another (and th s time an obviously fanciful) interpretation of the passage apply ng it Srikṛṣṇa *yad vā nijan atmīyan amati prapnoti it nijāmah sa casau dharan palaḥ duhsaha-dānavadi v dārakatvad iti bhāvah etadrśah Śrikṛṣṇa ity arthah* I

2 Briggs Fer shta ii 200f

3 Briggs *op cit* i 419

It is somewhat surprising that Bhanudatta who describes Videha as his native place and represents the river Ganges flowing through his country[1] should eulogise a prince of Dekkan It is possible that at some time or other of his career he might have come to the South This would perhaps explain the fact of Bhānudatta's having more southern commentators than northern The mislection *vidarbhabhuh* for *videhabhuh* in some manuscripts of *Rasa manjari*[2] indicates probably some tradition which connected him with Vidarbha although this was not his native place

B N Bhattacharya refers[3] to a tradition among Bihar Pandits that Bhanudatta s father wrote a work called *Rasa-ratna dipika*[4], and that his grand father Śaṁkara who wrote a commentary on Śriharṣa's *Khandana khanda khadya* (ed *Pandit* xiii 672) flourished about 1405 A D Although the date of Bhanudatta s grandfather does not seriously conflict with the date of Bhanudatta proposed by us the tradition does not agree with Bhanudatta's genealogy as given by himself in his *Kumara bhargaviya*[5] which tells us that the name of his grandfather was Mahadeva and not Śaṁkara In this genealogical account mention is made of one Sureśvara son of Ratneśvara who was an ancestor of Bhanudatta separated by six generations from himself and who wrote a *Śariraka bhasya varttika* We need not identify with Eggeling[6] this Sureśvara with the famous Sureśvara who was a disciple of Śaṁkaracarya for this would

1 *deśo yasya videhabhuh sura sarit kallola kirmi ritah* stanza 138 p 247

2 *Sanskrit Poetics* i p 249 fn 2

3 *Journal of the Dept of Letters* Cal Univ ix 1923 p 163

4 This is probably the work cited by Bhanudatta in his *Rasa tarangini* (ed Granthamâla on i 31 ed Reynaud p 44 1 3) The remarks on this work at p 245 of *Sanskrit Poetics* now require correction

5 *Sanskrit Poetics* i p 248

6 *India Office Cat of Sanskrit MSS* v p 1540 where the genealogical verses are quoted in full

unwarrantably push back the date of Bhanudatta to a time which would be inconsistent with other data furnished by his works

As to the identity of Bhanudatta with the poet Bhanukara Har Datta Sarma[1] relies chiefly on the ascription of large number of Bhanudatta s verses to Bhanukara by some late Anthologies By far the largest number of Bhanudatta's verses are found assigned to Bhanukara in a compilation entitled *Padya racana* by Lakṣmana Bhaṭṭa Aṅkolakara , but for this work its editors themselves (ed Kavyamala 86) would not claim a higher antiquity than a hundred years (between 1625 and 1650)[2] Of the other Anthologies the *Rasika jivana* belongs to the 17th century, and the *Subhaṣita haravali* as P K Gode has shewn[3] to the end of the 17th century One would require more substantial evidence than the notoriously careless and confused attributions in modern compilations of uncertain value

1 In *Annals of BORI* xv i 1936 pp 243 58 See also on this quest on G V Devasthali in *New Ind Ant quary* vi 1244 pp 111 17 J B Chaudhuri *Musl m Patronage to Sanskr t c Learn ng* Calcutta 1942 pp 2 32

2 See P K Gode in *JOR* Madras xv 1940 pp 184 93 on the date of this anthology

3 In *ABORI* xvi 1935 pp 262-91

THE CURTAIN IN ANCIENT INDIAN THEATRE

A great deal of controversy has centred round the word Yavanika which signifies the curtain employed in ancient Indian theatre The object of this paper is not to reopen the entire question but certain assumptions made since the time of Windisch Weber and Wilson appear to have received currency without much justification and a critical examination of certain relevant facts has therefore become necessary

It is now generally admitted that the word Yavanika can not be taken as an argument for proving Greek influence on the Indian stage or drama The word is taken to be a derivative from Yavana meaning Ionian the Greeks with whom Indians came into contact But since the word was not confined to what was Greek alone and since there is no proof that the Greek mime had any use for the curtain it has been suggested that the word refers not to the curtain but to the material of the curtain for which the practice of using foreign cloth possibly Persian tapestry brought to India by Greek merchants is presumed But it should be clearly understood that there is no evidence to support this presumption even though it has been repeated in all recent text books on the subject The attempt[2] again to remove this difficulty and derive the word Yavanika from the root *yu* (*yunati mrnoti anaya iti*) is too ingenious to be seriously considered But it is important to note in this connexion that the word Yavanika as such is rarely recognised by old Indian lexicographers it

1 Sten Konow *Ind sche Drama* (Berl n and Le pz g 1920) p 4 A Berriedale Ke th *Sanskr t Drama* (Oxford 1924) pp 51 359 M W nternitz *Gesch chte der nd schen L tteratur* (Le pz g 1922) i pp 175 76

2 T M Tr path Commentary on Damodaragupta s *K ttani mata* p 359

is not included as a synonym of the curtain by Amara, Śāsvata, Hemacandra, Halāyudha, Yādava-prakāsa or Keśava

In the second chapter of Bharata's *Nāṭya śāstra*, where the construction of the stage is detailed, neither the word Yavanikā nor any description of it occurs, but it is apparently known, as it occurs later in 5 11-12 in the description of the elements of the Pūrva raṅga

> *etāni ca bahir gitāny antar-yavanikā gataih/*
> *prayoktrbhih prayojyāni tantrī bhānda krtāni tu//*
> *tataś ca sarva kutapair yuktānyanyani kārayet/*
> *vighaṭya vai yavanikāṁ nrtya pāṭhya-krtani ca//*

This is the text given by the more recent Benares edition[1] (1929) which does not notice any variant reading, but it should be noted that the older Bombay edition[2] (1894) records the variant Javanikā in both places, while the edition of Grosset (1898) reads Javanikā in both places, only one of its manuscripts having the form Yavanika

This variation of reading raises an important point, for the word Javanikā (and not Yavanikā) occurs regularly in the lexicons *e g* of Amara (2 6 120) Halayudha (2 154)[4] and Keśava (p. 53, śl 300)[5] as the name of a curtain, but not necessarily of the theatre curtain The commentators on Amara, rightly or wrongly, derive the word from the verbal root *ju* thus

> Kṣirasvāmin *javante syam javanikā*
> Sarvānanda *javanam vego'sya astiti javanika*
> Bhānuji Dikṣita *javaty asyām. juh sautro dhatuh gatau vege ca, lyuṭ, svārthe kan*

1 ed Batuknath Sarma and Baladev Upadhyay Kashi Skt Series Benares 1929 The later works on Dramaturgy (*Daśarūpaka Nāṭya darpana* etc) do not throw any light on the question

2 ed Nirnay Sagar Press Bombay 1894

3 Paris and Lyon, 1898

4 *Abhidhāna ratna-mālā*, ed Th Aufrecht, London 1861

5 *Kalpadru koṡa*, ed Gaekwad's Oriental Series Baroda 1928

Similarly Hemacandra in his *Abhidhāna-cintamani* (2 344) includes Javani as a synonym for curtain and explains in the commentary *javante syām javanī* The word seems to be old and occurs in the sense of theatre curtain in the *Hari vamśa* [1]

[*prekṣagarani*] *rejur javamkākṣepaih sapakṣā iva lhe nagah* and in the *Bhagavata Purana* (1 8 19)

m iya javanikacchannam ajna dhokṣajam avyayam |
na lakṣyase m i lha dṛśa naṭo naṭya dharo yathā | |

Although the form Javanika is thus authenticated the etymology of the commentators is considered too fanciful and brushed aside by modern scholars who assume that the word Javanika is nothing but a Prakritic form of the word Yava nika [2] But it is clear that this assumption proceeds with the acceptance of the Yavanikā Ionian equation and thereby really begs the question

There is yet a third form Yamanika which does not appear to have received any serious consideration Through the influence chiefly of the Yavanika Ionian theory this form has been summarily dismissed by Böhtlingk and Roth as a scribal mistake for Yavanika and by Sten Konow as merely secondary but it is recognised independently by Indian lexicographers and found in some manuscripts of Sanskrit plays and poems Thus Maheśvara[3] commenting on the passage quoted from Amara above (2 6 120) gives for the curtain the synonyms *pratisira javanika yamanika tiraskarani* (a fact which is noted in the modern *Śabda kalpadruma*). Bhanuji Dikṣita explains further *yamanika iti va pṛthak yamayati yama uparame lyuṭ* and Sarvananda similarly notes *dṛṣṭer uparatir anayeti*

1 Ed Bombay 2 29 7 ed Calcutta 46-48 In later Kavya the word occurs in *Śiśupala* *ad I* a iv 54 *Hara vijaya* xl 38 etc

2 But contrary P schel n *Gött ng sche gelehrte Anze gen* 1891 p 354—The *Deśī nama māla* g ves both *ja an ā* (4 1) and *ja anī* (2 25) in the sense of screen but obv ously these are der vatives respect vely of Sanskr t *javan ka* and *ja anī*

3 As in Bombay ed 1896

va yamanika[1] Hemacandra in the passage quoted above commenting on the word *javani* adds *yamani ity api* In the absence of critical editions of Sanskrit plays and poems the editors of which usually adopt the form *yavanika*[2] the evidence therefrom is uncertain but a few important occurrences of the form *yamanika* may be noted here In Hillebrandt's critical edition of the *Mudra rakṣasa*[3] the reading accepted in two places in the stage direction is *yamanika* although the usual variants *yavanika* and *javanika* are also noted p 192, 1 7 *tatah pravisati yamanikavrta śariro mukhamatra dṛśyaś canak yah* p 193 1 11 *yamanikam apaniyopasriya* In Megha prabhacarya's *Dharmabhyudaya*[4] one of the stage directions occurs as *yamanikantarad yati veṣa dhari putrakas tatra sthapaniyah* p 15 (no v l noted) In a verse of *Bhartrhari Śataka* given in P von Bohlen's edition (no 51)[5] and reproduced in Bohtlingk's *Indische Spruche* (no 779)[6] the word preferred is *yavanika*

> *jarā jirnair angair nata iva vali mandita tanur*
> *narah samsarante viśati yama dhari yavanikam*

but both von Bohlen and Bohtlingk conscientiously record the *variae lectiones* namely *yamanika* and *javanika*

1 The printed text (ed Trivandrum Skt Series 1914 17) evidently wrongly reads *yavanikā* ?

2 As in *Svapna vāsava-datta* Act vi after śl 16 *paśyamas tavad rupa sadrśyam samks pyatām yavanika* in *Prat na* at the end of Act ii after śl 21 *kāñcukiyo yavan kastaranam karot* Also *Malavikagn m tra* vi 18/19 As no variants are usually recorded it is not clear whether the editors of plays and poems proceed strictly on manuscript evidence or on a preconceived b as regarding greater desirability of the Yavanika form

3 Breslau 1912 K H Dhruva s edit on reads *jayan ka* which is translated as a fine coat of mail

4 Ed Jaina Ātmananda Grantha-malā Series no 61 Bhavnagar 1918

5 Berlin 1833 The verse is m ssing in Telang s ed t on (Bombay Skt Series Bombay 1893)

6 St Petersberg 1863 65 (in 3 vols)

It is clear therefore that Yamanikā is as much a recognised form of the word for curtain as Javanikā and perhaps more than Yavanikā If we accept the etymology proposed by commentators on lexicons the form Javanikā makes some sense however fanciful, while Yavanika derives its validity only from the rather far fetched explanation that it referred to the foreign material of the cloth The form Yamanika, on the other hand, perhaps makes a better and more natural sense. It is obviously derived from the root *yam* (I 1009), 'to stop or restrain', signifying a covering or curtain, and it would not be unjustifiable to suggest that it was perhaps the original form, which is almost lost or replaced by the other two forms Yavanika and Javanikā That it is not a fictitious derivative of lexicographers is clear from the fact that the word *yamani* from which it is directly derived appears to be old, being traceable as far back as the *Vājasaneyi Samhita* (14 22)

As the Raṅga pīṭha or stage appears to have had no wings[1] (as in modern theatre) the question of drop-curtain does not arise The curtain was presumably meant (there having been no scenes) to screen off the Nepathya gṛha or tiring room which was behind the Raṅga pīṭha or stage The exact location of the curtain however is not given in the *Nāṭya śāstra* nor in later dramaturgic works Wilson was of opinion that curtains were suspended transversely so as to divide the stage into different portions open equally to the audience but screening one set of actors from the other" But this theory of transverse curtain as Keith has already

1 Unless the two Mattavāraṇis whose function is obscure on the two sides of the Raṅga pīṭhah acted as such, but this is very unlikely See Mankad (Hindu Theatre in *IHQ* viii 1932 pp 485f 494 95) who is inclined to believe that there were no wings nor was there any drop-curtain in ancient Indian stage The Mathavāraṇis are probably entablatures in the form of elephant with up-lifted trunks

2 The passage from *Svapna vāsava-datta* quoted above in p 151 foot-note 2 cannot be urged in support for the word *yavanikā* there can be explained simply as a screen or veil which hides Vāsavadatta from the king The first Act of *Mṛcchakaṭika* again is not a relevant instance

pointed out lacks corroboration[3] The same remark applies to the conjecture of Monier Williams (*Śakuntala*, p 4) that the curtain was "suspended across the stage, answering the purposes of scenes, behind which was the space called Nepathya" We have only the authority of Abhinavagupta who, in his commentary on the *Naṭya śastra*[1] locates the curtain between the Raṅga pitha and the Raṅga śirṣa (*tatra yavanikā rangapiṭha tacchirṣayor madhye*, p 212) But there is some difficulty in accepting this location The Raṅga śirṣa as its name implies, was presumably the place at the head or extreme end of the Raṅga pitha i e between the Raṅga pitha and Nepathya gṛha Its use is thus explained by Abhinavagupta *tat pātranām viśrantyai agacchatam ca guptyai rangasya śobhāyai ranga-śirah kāryam* (p 63) But since the musicians are also allowed to sit there, it has been urged that there is no point in making them sit behind the curtain, along with actors tired or about to enter, for the curtain in the position suggested would screen them off from the Raṅga-pitha Even allowing that the orchestra may be screened off there is no point in making tired or entering actors sit there when the retiring room is just immediately behind This might have been the case in Abhinavagupta's time, but in the original plan of the theatre given in the second chapter of the *Naṭya śastra*, the curtain appears to have had no place there, and its absence is perhaps in conformity with the original practice of musicians sitting openly in the Ranga śirṣa In the face of these difficulties it is not possible to determine exactly the position of the curtain, but it is not unlikely that its employ ment was meant (as *Naṭya śastra*, Bombay ed 12 2 3, Benares ed 13 2 3, indicates) to screen off the way of entrance of the actors from the tiring room to the stage But since the Nepathya gṛha is allowed to have two doors for

for here obviously we have to imagine six shifting scenes which take place in Cārudatta s house and in the street outside and such unmarked scene-shifting is common enough in Sanskrit plays

1 Ed Gaekwad s Oriental Series Baroda 1926

entrance of actors (*kāryam dvāra-dvayaṁ cātra nepathya-gṛhakasya tu*)[1] apparently into the Raṅga-śīrṣa and thence to the Raṅga pīṭha it has been sometimes presumed that there must have been two curtains covering the two doors But if Abhinavgupta's view is accepted, the curtain, suspended across between the Raṅga pīṭha and Raṅga śīrṣa would have screened off the entire stage from the Nepathya gṛha with its two doors, thus forbidding the necessity of any presumption of two curtains for the two doors There is again no ground for assuming that the curtain was parted in the middle, or that the actors entered through the parting drawn aside At least, no such description or reference is found in dramaturgic texts The curtain appears to have been simply tossed aside when actors entered Even in the case of hurried abrupt or violent entrance the position of the curtain, whether between the Raṅga pīṭha and Raṅga śīrṣa or between the Raṅga śīrṣa and the Nepathya gṛha, would not hinder it The stage direction for hurried entrance *apaṭi kṣepena praviśati* would, therefore simply mean "enters without a toss of the curtain"

Some of the commentators however explain the phrase differently Quoting Halayudha, who gives Apaṭi as a synonym of Paṭi or Javanikā (*apaṭi kāṇḍapaṭaḥ syat pratisirā javanikā* 2 154), Raghavabhaṭṭa (on *Śakuntalā* ii and vi) explains *apaṭi kṣepeṇeti tiraskarani tiraskaraṇety arthaḥ* Kāṭyavema's explanation is similar *harṣa śokadi saṁbhrama yuktasya naṭasya praveśaḥ paṭakṣepena kriyate* This interpretation would imply that normally the entrance of actors was effected by drawing aside the curtain but in the case of hurried entrance the curtain was tossed aside But Śaṃkara appears to agree with our view when he says *apaṭi kṣepena*

1 *Atra=raṅga śīrṣa* from the context Bharata *Nāṭya-śastra* Benares ed ii 70 Abhinavagupta explains (p 68) *dvāra-dvayam eva raṅga śirasi nepathya gata patra-praveśāya* The position of the doors rather obscurely given is discussed by Mankad at pp 489-90

akasmad ity arthah pati kṣepo na kartavya arta raja pra vesayoh iti bharatah (we have not been able to trace this quotation in the present text of Bharata) That the curtain was tossed aside when actors entered is indicated by the following passage from Bharata s *Natya Sastra* (ed Bombay 12 2 3 ed Benares 13 2 3)

> *yatha marga rasopetam prakrtinam pravesane|*
> *dhruvayam samprayuktayam pate canapakarsite||*
> *karyah pravesah patranam nanartha rasa sambhavah|*

The passage from Damodaragupta s *Kuttani mata* cited by Mankad (p 494) need not go against this view the tossing of the curtain being indicated equally by the words *aksipta apakarsita* or *apanita* Bohtlingk (*Sakuntala* ed Bonn 1842) has a long note after the commentators on this stage direction (Act iv p 46 p 208) but this was written long before definite knowledge of ancient Indian stage was available

Munshi Com m Vol pt i (*Bharatiya Vidya* ix 1948)

THE PROBLEM OF BHARATA AND ĀDI BHARATA

The recently published English translation of Bharata's *Nāṭya-śāstra*[1] by Manomohan Ghosh, as well as P. V. Kane's revised History of Sanskrit Poetics prefixed to his new edition of the *Sāhitya darpana*[2] reopens some important questions about the text, one of which is the much discussed problem of Bharata and Ādi Bharata

As early as 1912, P. R. Bhandarkar[3] first pointed out that "Rāghavabhaṭṭa mentions a work called Ādi Bharata" and that "a MS with the name exists in the Mysore Oriental Library" An actual examination of the MS in 1932 by P K Gode,[4] however, revealed the fact that the work which the Mysore MS contained was nothing more than the *Nāṭya-śāstra* of Bharata itself This is what P K Gode gives as the result of his examination

> The MS is described in the Catalogue of the Mysore Oriental Library (1894) as follows
>
> 590 आदिभरतम् श्रीभरताचार्यप्रणीतम्
>
> (474) आ० ६५ प० असमग्रम् ।
>
> With the kindness of the Curator of the Mysore Oriental Library I was able to get on loan the so called MS of the *Ādi Bharata* tallying outwardly with the description of the catalogue given above On actual examination, however, this work in Āndhra characters turned out to be a regular MS of the *Nāṭya śastra* in an incomplete condition, only 15 chapters being extant in this copy with a folio of matter from the 16th chapter

Gode further notes that the colophon to the first, as well

1 *Bibliotheca Indica* Calcutta 1951
2 Third edition, Bombay, 1951
3 *Indian Antiquary*, xli p 158
4 *ABORI*, xiii, pp 92-93

as the last 15th chapter, rightly gives the name of the work as Bhāratīya Naṭya śastra The evidence of this MS, therefore, becomes useless in establishing the existence of an independent work of the name of Ādi Bharata

But in 1930, Manomohan Ghosh[1] collected and discussed the quotations from Ādi Bharata as well as from Bharata, found in Rāghavabhaṭṭa's commentary *Artha dyotanikā* on Kalidasa's *Abhijñāna śakuntala*[2] He gives nineteen quotations[3] from Ādi Bharata, of which, however as many as twelve are traceable in the present text of Bharata s *Naṭya śastra* Of the remaining seven quotations four are, in Ghosh's opinion, untraceable and three have parallels in it Of nine quotations from Bharata seven are shown to be directly traceable

Raghavabhaṭṭa appears to have been fairly widely acquainted with works and authors on Alamkāra, Naṭya and Samgita[4] Besides Bharata and Ādi Bharata, he quotes (ed NSP) for instance, from Bhamaha (p 10) Kāvyadarśa (p 19,68), Udbhaṭa (p 110), Vāmana (p 3, etc), Dhvanikāra (p 11, 110), Mahima bhaṭṭa (p 44, 67), Sarasvati-kanṭhabharana (p 19, 98) Bhoja (p 73 199) Rajanaka Mammaṭa (p 85), Rajanaka Rucaka (p 58, 161, 193), Rucaka (p 179) Abhinava bhārati (p 6 20) Daśarūpaka (p 6 8 50, 53, 84 110, 146 189 195, 204, 225 226, 230), Dhanika (p 8 20, 51, 64, 115), Matrgupta or Mātrguptacārya (all verse quotations p 7, 8 9, 13 15, 20 57, 62, 74 110, 126, 151, 154, 156, 199, 230) *Naṭya darpana* (p 6) Naṭya pradipa (p 6), Natya locana (p 7), Bhava prakāśikā (p 7, 9,168) Rasarnava sudhakara (p 114 17.), Sudhā

1 *IHQ* 1930 pp 75-80

2 Our references are to the 8th edition Nirnay Sagar Press Bombay 1922.

3 Ghosh appears to have overlooked one quotation from Ādi Bharata on p 168 which deals with Niyatāpti This makes the total number of Rāghavabhaṭṭa's quotations twenty

4 His citations from grammatical lexical poetical and dramatic works are not listed here.

kara (p 8, 13, 15 33, 55, 58, 69, 73 75 84, 115, 163, 188, 254), Saṁgīta sarvasva (p 6), Saṁgīta sudhanidhi (p 242), Saṁgīta ratnakara (p 191, 209, 229) Nagara sarvasva (p 50), and Rati-vilāsa (p 76) Raghavabhaṭṭa's date is not known but since the latest work he quotes is the Rasārṇava-sudhākara of Śiṅga bhupala, he could not have flourished before 1330 A D By following a different line of investigation P K Gode[1] arrives at a more precise date of Raghavabhatta in the last quarter of the 15th century (1475 1550 A D) This is a fairly late date, and since a very large number of his quotations from Adi Bharata are directly traceable in Bharata's *Naṭya śāstra*, his testimony cannot be taken as conclusive But at the same time it is clear that whatever may have been its character, some text or author under the name of Ādi-Bharata was known to him, as distinguished from Bharata from whose *Naṭya śastra* also be makes independent citations

The only other work which purports to give us a portion at least of an Ādi-Bharata[2] is contained in a curious MS, existing in the Bhandarkar Oriental Research Institute and entered in its Catalogue[3] under the title Naṭya sarvasva dipika An account of this MS was given by D R Mankad[4], but since he was unable to come to a definite conclusion and since

1 *Calcutta Oriental Journal* iii 1936 pp 177-84 Rāghavabhaṭṭa was a Mahārāṣṭra Brāhmaṇ whose father Pṛthvīdhara Bhaṭṭa migrated to Benares before 1450 A D He was also the author of the *Padārthā darśa* commentary on the Tantric work, *Sāradā tilaka* (ed Kashi Sanskrit Series 1934)

2 Ramkrishna Kavi (ed *Nāṭya śāstra* GOS i, p 5 of the preface) states that he possesses a fragment of a work called Sadāśiva bharata which according to him may be the Ādi Bharata But he gives no account of it nor does he appear to have consulted the Mysore and Poona MSS Similarly he speaks of a Vṛddha Bharata in 12000 granthas (*Journal of Andhra H R S* iii p 23) But these statements are not authenticated

3 *Descriptive Catalogue of Manuscripts in the Bhandarkar Oriental Research Institute* xii (Alaṁkāra, Saṁgīta and Nāṭya) 1936 p 453f

4 *ABORI* xiii p 173

it has a bearing on the Adi Bharata problem we give here a detailed study of the MS which is necessary for understanding the value of its testimony

The MS obtained on loan through the courtesy of the Curator of the Bhandarkar Institute consists of 61 folios size 10 × 8 written in clear and bold Devanagari characters on country made paper with marginal borders ruled in double red lines having generally 10 to 11 lines to a page The general appearance of the MS is not old

Other notable characteristics of the MS are folios 1 5 contain a list of contents in three columns separated by double red lines and read at the end इति संकेतप्रकरण सपूर्णं folio 6 begins the text with the Mangala verse श्रीनाथवाक्पतिगुराधिप सेविताघ्रि , folios 12 13 and 14 are numbered twice but the repeated folios contain different matter folio 14 which abruptly breaks off without completing the matter in hand is left three fourths blank thereafter the repeated folio 12a is blank the repeated folio 12b begins the text again with श्रीगणेशाय नम and another Mangala verse विष्णु लोकगुरु प्रणम्य शिरसा , folios 26 29 and 44 are not numbered folio 43b breaks off abruptly without completing the matter and leaves one fourth of space blank folio 47b is blank after folio 47a ends with इति द्वादशहस्तप्रायणा समाप्ता folio 48a begins with Angabhinaya folio 57b ends with श्रीरामाय नम सीतालक्ष्मणभरतशत्रुघ्नहनुमत्समेताश्री रामाय नम , leaving the page half blank the last folio 61a ends with इति असंयुत(s c)हस्तप्रकरण समाप्त ॥ श्रीकृष्णार्पणमस्तु ॥ श्रीरस्तु ॥ leaving three fourths of the page blank 61b is blank and bordered with flowery design

It will be clear even from this brief description that the MS is neither continuous nor complete But what is not noticed in the *Catalogue* as well as by Mankad is that it is a composite MS written at least by two different hands In this respect it appears to consist of different units or fragments of text for the first hand appears on folios 1 14 (end of

Samavaya skandha) 26 (beginning of Purvarañga) -47 and 58 61 the second hand is d stinctly seen on folios 15 25 (end of Adhy 6) and 48 57

At the outset there is a curious list of contents (folios 1 5) prefixed to the work and called Samketa prakarana We shall see that in the beginning of the text itself there is a similar account of the contents and the section is called Samketa dhyaya The lists give a total of 5 Skandhas 32 Adhyayas and 221 Prakaranas covering the entire work

They are enumerated thus

Samavaya skandha	Adhyaya 6	Prakarana 54
Śiksa skandha	Adhyaya 6	Prakarana 69
Bhava nirupana skandha	Adhyaya 11	Prakarana 53
Ullasa skandha	Adhyaya 6	Prakarana 34
Vaiśeṣika skandha	Adhyaya 3	Prakarana 11
5 Skandhas	Adhyaya 32	Prakarana 221

The prefixed list of contents (folios 1 5) ends with the words एतपर्यंत [आदि on margin probably *secunda manu*] भरतशास्त्र । अस्य ग्रन्थस्य नाम नाट्यसर्वस्वदीपिका ॥ We shall see that so far as the text is available the contents as detailed here do not actually conform to the matter respectively dealt with in the work itself As the pagination and handwriting are conti nuous it cannot be said that this prefixed list was compiled and added later on But it is curious that it contains words like Prakaranalu (=Prakaranani) Drsti bhedalu (=Drsti bhedah) Stri sthanakalu (=Stri sthanakani) etc where the Telugu plural affix *lu* undoubtedly indicates its Andhra origin

After this comes the text of the work itself which com mences *on folio 6a but the MS is corrupt and incorrect* throughout It begins thus

(folio 6a) श्रीनाथवाक्पतिसुराधिपसेवितांघ्रि
सिन्धूरभासुरतनुर्गिरिजासहाय ।

कोटीरशेखरविधु करुणारसाब्धि
र्मां पालयेत्परशिवः प्रियशाङ्करस्य ॥

एषा ग्रन्थकर्तुस्स्वोपासितदेवताध्यानानुरूपा नान्दीति नयति (?) केषां-
चिनान्या पदनियमो नाभ्यु(प)गत । आशीर्नमस्क्रिया वस्तुनिर्देशो वापि
तन्मुखम् (Dandin i 14) इति प्रामाण्यात् । तत आशीर्वादनान्दीं करोति—

भ्रश्यद्विश्वभराणि भ्रमितभुवनभृत्कुम्भिकुम्भीनसानि
त्रुट्यत्ताराणि रिङ्खद्धरणिधरशिर श्रेणिशीर्यद्रसन्ति ।
दिक्कीर्णोदन्वतोये द्रवद्रमरचमूचकचद्वियन्ति
व्यस्त तु व्यापदस्क (?) त्रिपुरविजयिनस्ताण्डवाडम्बराणि ॥

एषा आशीर्वादरूपा नान्दी । अत्र प्रारम्भग्रन्थार्थश्च सूचित । अथ
नमस्कारनान्दीं च करोति—

आङ्गिक भुवन यस्य वाचिक सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तनमस्सात्त्विक शिवम् ॥

एव नमस्कारनान्द्यामपि आरब्धग्रन्थार्थजातकथ (?) भवति । अनन्तर
वस्तुनिर्देशप्राधान्यां नान्दीमाह—

ब्रह्मा तालधरो हरिस्तु पटहो वीणाधरा भारती
वशास्यौ शशिभास्करौ श्रुविरता धीरेवमेते स्थिता ।
नन्दी भृङ्गिरिटी मृदङ्गललितौ गेयो मुनिस्तुम्बुरु
श्शाभुर्ं तकराम्बुजो विजयते नाट्य सदैव भजे ॥

[folio 6b] एव शिवस्य नाट्यसामाग्रिनिरूपणादेतच्छास्त्रप्रकटनीय-
वस्तुनिर्देश विनश्चित चाभवत् । इद नाट्यमह सदा भजे इत्यत्र निरन्तरा
भ्यासात्सत्ताशुभव इति भाव । एव त्रिभि श्लोकैस्त्रिविधनान्दीं सूचय-
निर्विघ्नपरिसमाप्त्यर्थं विघ्नेश्वर स्तौति—

विघ्नध्वान्तनिवारणैकतरणिर्विघ्नाटवीहव्यवाट्
विघ्नोत्तुङ्गगिरिप्रभेदनपविर्विघ्नाब्धिकुम्भोद्भव ।
विघ्नाघौघघनप्रचण्डपवनो विघ्नेभपञ्चाननो
विघ्नव्यालकुलप्रमत्तगरुडो विघ्नेश्वर पातु न ॥

After another Namaskriya to Bhumi devi, we have prelimi-
nary remarks on the subject matter of the work (folio 6b)

एवं नमस्कृत्य ततः शास्त्रारम्भं समाचरेत् । आदौ भरतशब्दार्थस्वरूपं विवृणोति—

भकारो भावसंयुक्तो रेफो रागाश्रितोऽस्ति हि ।
तकारस्तालसहितस्तस्माद्भरत उच्यते ॥

[folio 7a] अतो भाव इति नृत्तं राग इति गीतं ताल इति वाद्यं तस्मात्तौर्यत्रिकं भरत इति त्र्यक्षरात्मकशब्दस्य भावः । स्वरूपमाह—

गीतं विष्णुस्वरूपं तु वाद्यं ब्रह्मात्मकं तथा ।
नृत्तं शिवात्मकं प्रोक्तं ततो भक्त्या प्रयोजयेत् ॥

एवं त्रिमूर्तिस्वरूपत्वाद्वेदस्वरूपं च तदिति विवृण्वानो—

जातस्तु वाद्यो ऋग्वेदाद्यजुषोऽभिनयस्तथा ।
सामवेदाद्भवेद् गानं नृत्तमाथर्वणात्स्मृतम् ॥

एवं नृत्तगीतवाद्याभिनयतालाः देवतावेदस्वरूपत्वाच्छास्त्रप्रामाण्यरहितकरणाद्दोषः सम्भवतीत्याह—

श्रुतिर्माता पिता गीतं वाद्यं चैव सुतो भवेत् ।
तालस्त्वाद्योदरस्तस्य कलत्रं रसपद्धतिः ॥
एतत्कुटुम्बं कथितं नाट्यस्य पुरुषस्य हि ।
एकेन हीनं न्यूनं स्यात्प्रयोक्ता दोषभाग्भवेत् ॥

In this way, after elaborate Śāstra praśaṁsā, the work refers to the mythical origin of the Śāstra, and proceeds to give some information about its own purpose and its author (folio 7b):

तदेतदागम यस्मिन् लोके भरतसंज्ञकम् ।
आदौ महानटः शम्भुरुक्तवान्ब्रह्मणे स्वयम् ॥
नाट्यवेदं ददौ साङ्गं भरताय चतुर्मुखः ।
ततो धीमान्भरतमुनिः[1] कृतवान् शास्त्रमुत्तमम् ॥
नाम्ना स्वेनैव लोकानां हितोपकरणाय वै ।
तस्माल्लोके भरतमिति[1] प्रसिद्धमभवत्किल ॥
तच्छ्रुत्वा भरतं शास्त्रं गन्धर्वाप्सरसां गणाः ।
ततश्च गीर्वाणाः सर्वे भरतं प्रशशंसिरे ॥

1 The Pada is metrically defective (hypermetric)

ततो मुनि शार्ङ्गमतङ्गकण्व
गैलाङ्गिर कोहलदत्तिलादि ।
इत्यादिशाङ्कुलवासिनां च
राज्ञा जनानामुपयोज्यमेतत् ॥
तच्छास्त्र शिथिलीभूत जनैश्चित्तप्रसादिभि ।
पुनरुद्धारयाम्यद्य प्रज्ञया दैवलब्धया ॥

स शास्त्रोद्धारक इत्याशङ्क्य नारायण शुद्धशिवश्रीरामानन्दयोगिराट् प्रभुर्वीरस्त्यागी विद्याभोगीन्द्रो गुरुदवो हि षोडशैतानि नामैकमेकस्यैव भविष्यति (folio 8a) इति ग्रन्थकर्तुर्भविष्यर्थे च रहस्य (?)। इदानीं प्रस्तुतोपयोग मनुसरन्नाह—

वैद्यप्पमन्त्रितनय कोकिलाम्बातनूभव ।
नारायण सिद्धशिवयोगिराजो विराजते ॥
वरकोटि कलपूडिपराजो ब्रह्मवेत्ता
ग्र(श्र?)सवलसुक्लश्रीवत्सगोत्र कवीन्द्र ।
भरतमखिलमापस्तम्बसूत्र पवित्र
स्फुटतरमकरोत्त योगिनारायणार्य[1] ॥
देवस्य नामैत्यकरो[2]नाट्यसर्वस्वदीपिका ।
सम्रहीतुस्तस्य कवेरारम्भस्सूच्यते तत ॥
वैद्याह्वय स्वगुरुनाथमह प्रणम्य
सम्यङ् निधाय हृदि साम्बशिवाङ्घ्रि पद्मम् ।
सस्तुत्य देवमुनिपूर्वकवि मुदामु
व्याकरवमादिभरत स्फुटमारभामि ॥

This rather long quotation from the beginning of the work is given not only because it will give some idea of its mode of composition which consists of verse karika and running prose commentary but also because it furnishes information about the author or authors and the purpose of the work It would appear that the MS contains the text of what is called the Ādi Bharata along with its commentary called Natya sarvasva d pika The author of the Adi Bharata appears to be Nara

1 As the metre is Mālini the reading वरकवि is suggested

2 MS नामेति करो

yana or Nārāyanārya, also called Rāmānanda Siddhaśiva yogirāja, who was the son of the minister Vaidyappa and his wife Kokilambā, and belonged to the Varakoṭikalapūḍi family of the Vatsa gotra The name of the author of the commentary is not given, but he bows to his preceptor, named Vaidya, before he commences his exposition of the Ādi-Bharata which is apparently a late work of South Indian origin

As no other MS of the so called Ādi Bharata is available we will have to examine the subject-matter of the work itself, as presented by our MS, and find out, if possible, (i) whether our MS contains the entire Ādi Bharata, along with its commentary, or gives only a part of it, and (ii) whether the MS contains a continuous and single work, or fragments of different works.

On folios 8a-11a we have a general synopsis of topics dealt with in the work in the order of Skandhas Adhyayas and Prakaraṇas The section is called Saṃketadhyāya Although less detailed, it corresponds generally to the prefatory list of contents (hereafter called Contents) given on folios 1-5, of which we have spoken above, It is entirely in Anuṣṭubh or Śloka metre, with no prose commentary A verse towards the end (folio 10b) says that all this was taught by Śiva himself [1]

उद्दिष्टेनैवमेतावच्चभुनैवोपशिक्षितम् ।

and then summarises the extent of the work thus (folio 10b)

सर्वाणि भरते नामोद्देशप्रकरणानि तु ।
तत्रैकविंशाद्विशत द्वात्रिंशाध्यायसङ्ख्यकम् ।
श्लोकाना पञ्चसहस्राणि पञ्च स्कन्धा विनिर्मिता· ॥

1 Abhinavagupta (Abhi Bhārati ed GOS p 8) informs us that Sadāśiva like Brahmā is sometimes spoken of by some teachers who were foremost among Nāstikas (nāstika-dhuryopadhyayāh) as one of the expounders of the Nāṭya Śāstra ! Śaradatanaya also refers to Sadāśiva (śl 152) Apparently Abhinavagupta considers such Sadāśiva Bharata to be heretical !

समवायस्तत शिक्षा स्कन्धो भावनिरूपणम् ।
उल्लासो वैशेषिक इति स्कन्धानामेष निर्णय ॥
एतत्प्रकरणानां च क्रमादेकैकश स्फुटम् ।
सर्वेषा पूर्वशास्त्रोक्त लक्षण परिकीर्त्यते ॥

This enumeration corresponds with that given in the preliminary Contents namely that the work contains 5 Skandhas called respectively Samavaya Śikṣa Bhava nirupana Ullasa and Vaiśeṣika 32 Adhyayas and 221 Prakaranas in 6 000 Ślokas

Then we have an interesting passage in which different traditions of the Śastra as well as the scope and character of the present work are mentioned (folio 10b)

भरता बहुधा सन्ति नान्दिसारस्वतादय ।
तेषां प्रमाणमादिश्च भरतस्स उमापति ।
अतएवादिभरतप्रकार नटन स्मृतम् ॥
नाटकास्तु कथाप्राया दशरूपकसंज्ञका ।
शैलूषसूत्रधाराद्यै पुत्तिकाप्रतिमादिभि ॥
वेषभाषाविकारादिकल्पनाभिर्बहूकृता ।
तस्माच्छुद्धस्य नृत्तस्य प्रमाण न भवन्ति ते ॥
नटन नाटिकाना च तेषा कारणमेव हि ।
तस्मान्नाट्यस्य शुद्धाङ्ग शास्त्रमिद प्रवक्ष्यति ॥

The purport of this passage seems to be that there are various Bharata śastras of which the authority as well as the original is that Bharata who is Umapati (i e Śiva) Hence dancing[2] is known as the mode of Adi Bharata The Natakas called Daśarupakas which consist mostly of words and are variously represented by actors etc are not the standard for pure dancing (Nrtta) which is indeed the source of both Natakas and Natikas Hence this work speaks according to the Śastra of the unmixed element of the Natya (namely Nrtta) In other words Nrtta is believed to be the proper

1 The Pada is hypermetr c

2 We are taking the word Naṭana he e as equ valent to Nṛtta below wh ch is essent ally *tāla layaś aya* accord ng to Dhanan aya

subject-matter of the present work, and the varieties of Nāṭakas, known as Daśarūpakas, have no place in it. This statement is indeed borne out by the Contents (on folios 1-5) where no Rūpaka prakāra, nor any matter directly bearing on it, is found, this is also confirmed, as we shall see, by the topics actually dealt with in the rest of the present work available in our MS

This, however, raises a difficulty The avowed object of the Ādi Bharata namely, that its treatment is entirely confined to Nṛtta, does not appear to be consistent with what is revealed in the text of the Ādi Bharata as it was known to Rāghavabhaṭṭa Most of Rāghavabhaṭṭa's quotations, which are to be traced also in the present text of Bharata's *Nāṭya śastra*, deal with the topic of Rūpaka, rather than with that of Nṛtta For instance, the quotation on p 6f deals with construction of the stage, Sthāpaka and Sūtradhara, on p 15, 69 with elements of the plot Bija Bindu etc, on p 23 with Upakṣepa on p 69, 115 with Prayatna and Garbha saṁdhi, on p 15, 21 with language to be employed in case of different characters, on p 40 with Patakā sthānaka, on p 168 with Niyatapti, on p 248 with Nirvahana saṁdhi It would appear, therefore, that the text of the Ādi Bharata known to Rāghavabhaṭṭa, which in its subject matter greatly overlaps the present text of Bharata's *Nāṭya śastra* was probably not the same text as the Ādi-Bharata found in our MS, which is devoted exclusively to Nṛtta, and not to Nāṭya There is, however, a passage of four lines in one of Rāghavabhaṭṭa's quotations from his Ādi Bharata which almost literally agrees with a passage of four lines (folio 13a lines 3 5) in our text of the Ādi Bharata It speaks of the characteristics of a Sabhya thus

Raghavabhaṭṭa's quotation (p 9)

मध्यस्था सावधानाश्च वाग्मिनो न्यायवेदिन ।
तुटितातुटिताभिज्ञा विनयान्यवन्धरा ॥
अगर्वा रसभावज्ञाश्चौर्यविवयकोविदा ।
असद्भावनिषेदारश्चतुरा मत्सरच्छिदा ।

continues up to folio 14b, but breaks off abruptly leaving the rest of the page blank On the corner of the right hand margin of folio 14b we have (probably *secunda manu*) the caption नाट्यसर्वस्व Thereafter the folios are numbered over again as 12 13, and 14, of which folio 12a is left blank, but the subject matter of the repeated folios is not the same The repeated folio 12b begins afresh with श्रीगणेशाय नम and another Maṅgala verse as follows

> विष्णु लोकगुरु प्रणम्य शिरसा परमार्गसंदर्शक
> कीर्तिप्रीतिकर जनस्य लघुना कालेन कामप्रदम् ।
> सेव्य सद्यतिभिर्ध्रु तालुतपदन्यासात्तलोक्तम
> तालाना कथयामि लक्षणमह पूर्वोक्तशास्त्रक्रमात् ॥

Only on this verse there is prose Anvayartha but the Karika-form in Anuṣṭubh or Śloka metre continues thereafter, and ends on the repeated folio 14b with the colophon इति श्रादि भरतशास्त्रे समवायस्कन्धे नाट्यसर्वस्वदीपिकाया सभोद्धारादिपरेत्यान्ताष्टप्रकरण नाम द्वितीयोऽध्याय ॥ श्रीकृष्णार्पणमस्तु ॥ श्रीराम ॥ The marginal caption नाट्यसर्वस्व occurs again (apparently *secunda manu*) on the repeated folio 13b, but it should be noted that with the exception of three lines of Anvayartha on the Maṅgala verse mentioned above the text is not accompanied in these folios by any running prose commentary

The text continues in Anuṣṭubh metre, without any commentary up to folio 18a and ends with the colophon इति श्रीमदादिभरते समवायस्कन्धे नाट्यसर्वस्वदीपिकायां श्राचार्यनन्गादि मार्दङ्गि-कान्त नवप्रकरणं नाम तृतीयोऽध्याय ॥ The next fourth chapter deals generally with the topic of Tala in Anuṣṭubh metre (without any commentary), but it is not clear where it ends, for no colophon is found The colophon to the fifth chapter occurs on folio 23a as follows इत्थं रचितोऽत्र भरते महापथमत्त्वान्प्रवचोऽप्यविहितो युपेनाय श्रभ्यायवरो न्वेद (?) पदस्सटीको दे राज (?) नारायण सिद्धशिवयोगिनाथेन सममन्वयपदेन रम्य हि इति पचमस्सर्ग ॥ Parts of this colophon which is faithfully transcribed here, is not intelligi

ble, but Gode conjectures[1] that it was written by the scribe who transcribed the original work in Āndhra characters (andhra vacaḥ) into the present Devanāgari copy

The next sixth chapter, which begins on folio 23a in Anuṣṭubh metre (without any commentary) ends on folio 25b with the following colophon नारायण सिद्धशिवरामानन्दयोगिराज-विरचिते आदिभरते नाट्यानां नाट्याङ्गसामग्र्यादि हस्तादिदेवतान्त सप्तप्रकरण निरूपणं नाम षष्ठोऽध्याय ॥ श्रीरामार्पणमस्तु । श्री ॥ It is notable that the Natya sarvasva dipika is not mentioned in this as well as in the previous colophon to the fifth chapter

Here ends the first Samavaya skandha The next seventh chapter begins on the unnumbered folio 26a with the topic of Purva ranga in the same manner in Anuṣṭubh or Śloka metre and without any prose commentary and ends on the unnumbered folio 28a with the following colophon इति श्रीआदिभरते शास्त्रे शिक्षास्कन्धे नाट्यसर्वस्वदीपिकाया पूर्वरङ्गादि सभास्वरूपान्त पञ्चप्रकरण-निरूपण नाम सप्तमोऽध्याय ॥ The next eighth chapter begins on the unnumbered folio 28a with the topic of Natya svarupa similarly in Anuṣṭubh metre and without any commentary and ends on folio 32b with this colophon इति आदिभरते शिक्षा-स्कन्धे नाट्यसर्वस्वदीपिकाया नाट्यभेदप्रकरण नाम अष्टमोऽध्याय ॥

Here ends the Śiksa skandha of which only two out of six chapters are given here After this the next folio 33 should have taken up the topics detailed in the Contents under the rest of the Śikṣa skandha or under Bhava nirupana skandha, but the topic actually dealt with does not correspond It deals in Anuṣṭubh metre and without any commentary with 23 Lasyaṅgas of which only 15 are defined and the folio 33b abruptly breaks off without completing the topic It is not known whether all this should come under the remaining portion of the second Śikṣa skandha or under the third Bhava nirupana skandha for the Contents mention a variety of topics for the Śikṣa skandha and give 12 Hasta

1 *Catalogue* p 454

dvadaśa pranah 30 Asaṁyuta hastah and 16 Saṁyuta hastah as the subject matter of the first Adhyaya of the Bhava nirupana skandha A fresh text appears to begin from folio 34b (folio 34a being left blank) with the repetition of the Mangala verse विष्णु लोकगुरु प्रणम्य शिरसा (see above p 168) No colophon occurs hereafter up to the end of the MS

As the successive colophons up to this point show there is a kind of homogeneity of the text up to the eighth chapter or up to the second chapter of the second Śikṣa skandha i e from folios 1 to 32b and perhaps it continues a little till the text breaks off with folio 33b As far as the work these folios contain goes it is more or less orderly and coherent But it should be noted that there is the intrusion of a Maṅgala-verse on folio 12b and what is more remarkable is that there is an almost complete absence of any commentary from folio 7a the text consisting almost entirely of Karika verses in Anuṣṭubh or Śloka metre With reference to this portion of the text th refore the question arises that if the Adi Bharata is the original and the Naṭya sarvasva dipika is its commentary the Karika verses may be allowed to constitute the text of the original but where is the systematic commentary thereon? Curiously enough the Contents profess to index the Natya sarvasva dipika and say at the end अस्य ग्रन्थस्य नाम नाट्यसर्वस्वदीपिका , but mention is made at the same time that एतत्पर्यंत आदि [marg sec man i] भरतशास्त्र । If we take notice of the marginal caption नाट्यसर्वस्व appearing twice on the repeated folios we should be inclined to take the Karikās as belonging to an unknown Natya sarvasva of which the Naṭya sarvasva dipika is apparently the commentary But the difficulty is that the colophons to different Adhyayas say quite clearly इति आदिभरते नाट्यसर्वस्वदीपिकायां, the name Naṭya sarvasva alone never appearing except in two doubtful captions written probably by a different hand Or perhaps it is possible that the Adi Bharata itself was called Naṭya sarvasva But there is hardly any trace of the commentary

on these Adhyāyas throughout. As no other copy of the text of the Ādi-Bharata is available, the points raised cannot be finally determined; but we can state with some confidence that although the extent of the commentary and its exact relation to the text are uncertain, the text from folios 1 to 32b is at least one homogeneous whole.

Turning to the text which follows on 34b, we find that it commences afresh with श्रीगणेशाय नमः and the Maṅgala-verse विष्णुं लोकगुरुं प्रणम्य शिरसा repeated from folio 12a, with just a slight verbal variation. The subject matter of what follows is Tāla, in accordance with the last Pada of this Maṅgala-verse:

तालानां कथयामि लक्षणमहं पूर्वोक्तशास्त्रक्रमात् ।

According to the Contents on folio 4a, the Tālas come under the heading Tāla-vidhāna in the 7th Adhyaya (saptamādhyāye tāla-vidhāne) under the Bhāva-nirūpana-skandha. The Tālas are also mentioned on folios 14a and 18b. But it should be noted that there are considerable differences between the topics enumerated in the Contents and those actually dealt with in the folios following 34a. With reference to the Tālas these folios discuss six Sthānas (folio 35b), and then proceed to Tāla-prāṇa mentioned thus as ten in number:

कालो मार्गं क्रियाङ्गानि ग्रहो जाति कला लय ।
यति प्रस्तारकश्चेति तालप्राणा दश स्मृताः ॥

Accordingly, the treatment of Kala-lakṣana follows (folios 35b-36a), six Mārgas are mentioned and defined (folio 36b), the total number of Mārga prakāras being given as twelve. We have then the treatment of Kriya (folio 36b), Aṅga (folio 36b), Graha (folio 37a), Jati (folios 37a 37b), Kalā (folio 37b) Laya (folio 38a), Yati (folio 38a) and Prastara (folio 38b). These elements are given respectively as 8, 5, 4, 4, 3, 3, 3 and 4 in number. but it should be noted that the Contents (folio 4a) enumerate them respectively as 16, 6, 6, 5, 3, 4 6 and 4. The next folio (38b) enumerates 101 Talas, and their Guru-

not entirely tally The MS ends इति भरतयत (sic) हस्तप्रकरण समाप्त ॥ श्रीकृष्णार्पणमस्तु । श्रीरस्तु ॥ There is no final colophon to the work

It is clear from what is said above that these supplementary folios 44 to 61 contain fragments of three or four unrelated texts on diverse topics one of which is actually a reproduction of a part of the Citradhyaya of Bharata s *Nāṭya śāstra* and the others have topics which are similar to its corresponding topics While the preceding folios give regular colophons to each Adhyāya and Skandha these fragments are devoid of them and do not appear to contain a single work From citations one fragment at least cannot be assigned to an early date From all this it is reasonable to conclude that these fragments are hardly related to the fairly continuous text contained in the preceding folios 1 33 and cannot be regarded as forming a continuation

The foregoing description and discussion would point to the following conclusion

(1) Raghavabhaṭṭa probably had some text called Ādi Bharata before him which he distinguishes from that of Bharata But most of the quoted passages from his Adi Bharata are directly traceable in the printed text of Bharata or have parallels in it From his quotations it also appears that his Adi Bharata did not exclude the various topics of Natya of Daśarupaka But s nce the Adi Bharata contained in our MS professes as well as actually deals mainly with Nrtta and Saṁgita and directly excludes topics proper to Natya or Daśarupaka it cannot be taken as identical with Raghavabhaṭṭa s text only one short passage of four lines quoted by him being directly traceable in our MS

(2) The text of the Adi Bharata presented by our MS professes to be a fairly extensive work consisting of 5 Skandhas 32 Adhyayas and 221 Prakaranas in

6 000 ślokas It was probably a late work of South Indian origin declared to have been composed by Nārāyana or Nārāyanārya, also called Rāmānanda Siddhaśiva-yogirāja.

(3) It was chiefly a work on Nrtta or Nṛtya, as distinguished from Nāṭya, contained no matter peculiar to works on Daśarūpaka, and probably followed a different tradition which is said to have originated from Umāpati or Śiva himself If we accept Abhinavagupta's testimony, this tradition was regarded as non-orthodox in his time Of course it knows Bharata as an exponent of the Nātya śastra Although some matters inevitably overlap, the present Ādi-Bharata does not appear to have any direct relation with the text of Bharata

(4) Whatever may be its intrinsic value, the text of Ādi-Bharata presented by our MS appears to be contained in folios 1 to 33, but it is incomplete It gives eight chapters and ends with only two chapters (out of six) of the second Śikṣa skandha (out of the five declared Skandhas) It cannot be determined if the text is given *in extenso* or only in synopsis here, but the text up to the point it goes is fairly orderly and coherent even it is often corrupt and incorrect

(5) There are occasional prose comments especially at the beginning of this text which is written mostly in Anustubh or Śloka Karika but there is no regular running commentary The name of the work Ādi Bharata, appears connected, in the colophons and also in the preliminary remarks with Natya sarvasva dipika which last appears to be the name of the commentary The name Natya sarvasva dipikā itself would suggest the existence of a work called Natya sarvasva on which it might have commented It is not clear if such a work existed or if the Ādi Bharata itself went by the name Natya sarvasva

laghu nirnaya is spoken of on folios 39a 40b Then comes (folio 42b) the treatment of Saṁkirna tala (which ends on folio 43a with the remark कोहलमते सकीर्णजातितालानि[1]), and of Slādinaṁ Guru laghu nirnayah (folio 43a) This is followed by the topics of Aṣṭavidha nayika (which should come according to Contents under Bhava nirupana skandha Adhy 3) and Daśavidha-cumbana (which does not occur in the Contents) Here folio 43b ends abruptly without a colophon

It is to be noted that this portion of the text from folios 34b to 43b is written generally in the form of Anuṣṭubh Karika but there are occasional short comments in prose and occasional citations of authoritative works There are references to or quotations from the following works Saṁgita ratnakara (folio 34b तालस्वप्रतिष्ठार्थं इति धातोर्घञि स्मृत, folio 36a काललक्षण), Saṁgitarnava tālakala vilasa (folio 34b) Saṁgitarnava (folio 36a) Saṁgita vidyāvinoda (folios 36b 37a) Saṁgita cudamani (folio 37a) Tāla kala vilasa (folio 37a) Saṁgita mani darpana (folio 37a) Catura sabha vilasa (folio 37a) Sarasvati kanthābharana (folio 38a) and Kohala mata (43a) Of these works if the Saṁgita ratnakara be the well known work of the same name by Śarṅgadeva its date would be between 1210 and 1247 A D while if the Saṁgita mani darpana be the work of the same name by Catura Damodara son of Lakṣmidhara then it may be assigned to the second half of the 15th century It seems therefore that this portion of the text in our MS cannot be assigned to a date earlier than the 16th century

It will be seen from this brief description that although some of the topics dealt with would come partially under the Bhava nirūpana skandha (as detailed in the Contents) the portion of the MS from folio 34b to folio 43b which is marked by no distinguishing colophon is of a different

1 Kohala s lost work appears to have influenced the redactors of Bharata s Nāṭya Śāstra See S. K. De *Sanskrit Poetics* i p 23 P V Kane introduction to his new edition of *Sāhitya-darpana* (p 24)

character and can hardly be regarded as forming an organic part or a legitimate continuation of the so called Adi Bharata text preceding it. It is perhaps a fragment from some other work on Nrtta or Samgita dealing generally as it does with the technicalities of Tala

The same remark applies to the remainder of the text given in our MS from the unnumbered folio 44 up to the end on folio 61. This part of the text has a fresh beginning (folio 44a) with श्रीगणेशाय नम followed by a Mangala verse to Ganapati namely विघ्नध्वान्तनिवारणैकतरणिर्विघ्नाटवीहव्यवाट which happens to be the fifth Mangala verse occurring at the commencement on folio 6 (*see* p 161 above) of the so called Adi Bharata. The text which follows is written in Anuṣṭubh Karika verse with hardly any commentary accompanying it. Starting with the topic of Hasta lakṣaṇa (folio 44a) it proceeds to deal briefly with Ranga devata pujana (folios 44b-45b) Natya śala laksana and Sabhapati namaskara (folios 46a 46b) and closes up with Hasta dvadaśa prana (46b-47a) which last topic the Contents include under Adhyāya I of the Bhava nirupana skandha. Here the fragment ends and folio 47b is left blank

After this from folio 48a to folio 51a we have a reproduction of the topic of Citrabhinaya of the present text of Bharata s *Natya-śastra* (ed Nirnay Sagar Press ch 25 ed Kashi Sanskrit Series ch 26) but some of verses of the printed text of Bharata (e g verses 74 75a 85 131 of the NSP edition) are missing here. The colophon ends (folio 51a) significantly with इति भारतीयोक्तचित्राभिनय समाप्त ॥

From folios 51a to 57b we have a description in Anuṣṭubh metre (*without commentary*) of Hasta mostly of *Asaṁyuta* which follows but it is not identical with that of Bharata. The folio 57b three fourths of which is left blank closes with श्रीरामाय नम सीतालक्ष्मणभरतशत्रुघ्नहनुमत्समेतश्रीरामाय नमः ।
After this folios 58 to 61 deal with the Viniyoga of *Asaṁyuta Hasta* which follows Bharata generally but does

The author of the somewhat meagre commentary does not record his name but he mentions his preceptor Vaidya by name

(6) An examination of the remaining folios 34 to 61 of our MS shows that they do not form a continuation of the work contained in folios 1-33 They present *diverse disjointed fragments of text*, one of which is a direct reproduction from Bharata, while the others, having some passages corresponding to those of Bharata are presumably derived from some unknown source These, therefore, do not possess any value for our present enquiry.

(7) The distinction between Bharata and Ādi Bharata as P V Kane rightly observes is made by comparatively late writers It should be remembered that the word Bharata came to mean an actor or dancer , and in course of time Bharata or Bharata-śāstra came to signify works on Naṭya, Nṛtya and allied topics It is possible, therefore, that to distinguish such late amorphous compilations from the older text of the sage Bharata, qualifying adjectives like Ādi or Vṛddha[1] came into existence, on the analogy of the epithet Vṛddha applied in Nīti śastra to Vṛddha Caṇakya or as P V Kane points out on the analogy of the epithets Vṛdha or Bṛhat applied to Vṛddha Manu or Bṛhad Viṣṇu in Smṛti literature They might have derived material from different sources, but they were, as these compilations themselves show nothing more than mere manuals to which were given such titles of a vague but high sounding character

Without further material this is all that can be concluded about Adi Bharata and its relation to the text of Bharata

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1 Saradātanaya (1175 1250 A D) in his *Bhāva prakāśana* refers to Bharata Vṛddha as well as to Bharata

The theory of Rasa like the theory of Dhvani with which it is intimately connected forms one of the most important aesthetic foundations of Sanskrit Poetics From its first appearance in the dramatic theory of Bharata down to its establishment as the soul of Poetry in the work of Viśvanatha there has been a steady working out of the idea into a fundamental aesthetic conception and it is worth while to study the gradual unfolding of the idea through its fairly long course of history

(The dogma of Rasa apart from any theory thereon was naturally known to the old writers on Poetics but in the beginning it was taken into account only in connexion with the drama and its importance as one of the essential factors of poetic theory was not properly understood This importance was probably for the first time ably set forth by the Kashmirian Anandavardhana in the ninth century and subsequently elaborated with such mastery by his commentator Abhinavagupta that it became thenceforth an accepted fact in Sanskrit Poetics never to be set aside by rival systems and improved only in detail by later speculations)

But it can be easily shown that some theory of Rasa however undeveloped or even a Rasa School particularly in connexion with the drama was in existence long before the time of Anandavardhana although the bearings of this theory on poetry in contradistinction to drama were seldom discussed The importance of this dramaturgic Rasa School must have been somewhat overshadowed by the dominance of the Alamkara and the Riti Schools in the sphere of poetic theory but its comparative antiquity going back to a period even anterior to Bharata is undoubted) Dramaturgy however appears at first to have formed a study by itself and even among later writers only Vidyanatha and Viśvanatha think it

nent of the Rasa theory which Bharata, if Rājaśekhara is right, must have borrowed and worked up into his own system (That the Rasa theory was older than Bharata is apparent from the fact that Bharata himself cites in chs vi and vii several ślokas in the Ārya as well as in the Anuṣṭubh metres in support of his own statements, and in one place, he distinctly quotes two Ārya ślokas from a chapter of an unknown work relating to the discussion of Rasa[1]) It may be mentioned, however, that Keśava Miśra, a comparatively recent writer of the 16th century speaks of one *sutrakāra bhagavan* Śauddhodani,[2] who according to him was one of the first to formulate the view that Rasa is the essence of poetry Nothing is known of this mysterious Śauddhodani apparently a Buddhistic writer except that Keśava Miśra on his own acknowledgment, is following this old master, whose views, as recorded in the *Alamkara śekhara*, do not seem however, to deviate in any material way from those of Mammata

With Bharata on the other hand we arrive at a distinctly definite landmark Long before the Dhvani School led by

Cat Cat i 276 ii 59 iii 206) on music histrionic art erotics grammar and Tantra The writer on erotics is cited as Nandīśvara in *Panca sayaka* (*Bik Cat* 533 Peterson ii 110) who is supposed by Aufrecht to be the same as Nandin quoted by Vātsyayana (i 1 8) but the name Nandikeśvara is given in *Rati ral asya* (Oxf *Cat* 218a Schmidt *Ind Erotik* 1911 pp 46 59) See Schmidt's remarks *ibid* p 47 The work on histrionic art attributed to Nandikeśvara is called *Abhinaya darpana* (ed Manomohan Ghosh Calcutta Sansk Series 1934 Eng trs A K Coomaraswamy and Duggirala Gopal Krishnayya with introd and illustrations New york 1936) A work on music called *Nandikeśvara mate talādhyāya* in Weber 1729 See also *Madras Cat* xxi 13006-8 where mention is made of *Bharatārṇava* supposed to be a condensed version apparently after Bharata of the work of Nandikeśvara by Sumati treating of dramatic gestures and *tālas* See S K De *Sanskrit Poetics* i p 3 footnote

1 *atrārye rasa vicāra mukhe* ed Kāvyamālā p 67

2 *Ala ikara-śekhara* pp 2, 20 etc

Ānandavardhana and Abhinavagupta, was dominant Bharata's views on Rasa seem to have been discussed in some detail with the result divergent theories came to prevail under the names of Bhaṭṭa Lollaṭa Śaṅkuka Bhaṭṭa Nāyaka and others all of whom appear to have been commentators on Bharata's *Nāṭya śāstra*[1] and to have therefore taken Bharata as their starting point As their discussion however, chiefly related as we have stated above to the dramatic art and as there existed side by side the rival theories of the more

1 The views of all these writers whose works are now lost are known from the exposition of Abhinavagupta (followed by other writers e g Mammaṭa Hemacandra Vidyādhara etc) who also cites some less known commentators such as Rāhula or Rāhala and Bhaṭṭa Yantra This practically coincides with the enumeration of the different commentators on Bharata by Śārṅgadeva as the source of his work (13th century see intro to Ānandāśrama edition of the text) with the exception of the name of Udbhaṭa mentioned by the latter (i 1 19) It is curious that Udbhaṭa actually quotes (iv 4) the first half of Bharata vi 15 enumerating the eight Rasas only making enough verbal change in the latter portion of the verse to admit Śānta as the ninth Rasa in the category Rāhula is cited by Śārṅgadeva as one of his authorities (i 1 17) while Lollaṭa and Śaṅkuka belong in all probability to the 8th and the 9th centuries Bhaṭṭa Nāyaka does not appear to be very distant chronologically from Abhinava who is the oldest writer to quote him and probably belongs to the end of the 9th or the beginning of the 10th century a date which makes it likely that he is identical as Peterson suggested (intro *Subhāṣ* p 50) with the Bhaṭṭa Nāyaka who is mentioned by Kalhaṇa (v 159) as having flourished in the reign of Śaṅkaravarman son of Avantivarman of Kashmir (see *JRAS* 1897 p 296) Sundaram śra in his *Nāṭya-pradīpa* (*Ind Off Cat* iii p 347) as well as Rāghavabhaṭṭa speaks of a commentary on Bharata by Mātṛguptācārya who is also mentioned by Śārṅgadeva as one of his authorities (i 1 17) If this Mātṛgupta is the same person mentioned by Kalhaṇa (iii 125 252) as living under Harṣa Vikramāditya and referred to by Vāsudeva on *Karpura manjari* (Aufrecht *Cat Cat* i 448) as a writer on Alaṁkāra then he must have been one of the earliest commentators on the present day text of Bharata But this view about the date of Mātṛgupta is very doubtful These points have been discussed in detail in *Sanskrit Poetics* (vol i p 24f) which see also on questions of chronology omitted as a rule in this article

influential Alaṁkara and Rīti Schools who never realized its aesthetic importance the Rasa theory and its exponents never seem to have come into prominence until the idea was taken up by the Dhvani School and worked into its system In the meantime the dramaturgic Rasa School succeeded to a certain extent in reacting upon and influencing the rival schools who were apparently forced to acknowledge Rasa and accord it even a subsidiary place in their general theory of Alaṁkara or Rīti

This will be evident from a reference to the standpoints of Bhamaha and Dandin the two earliest known writers on Poetics whose works have survived Without going into details we may state that to Bhāmaha the most important element in poetry is Vakrokti which is apparently identified with Atiśayokti and which probably means a kind of heighten ed expression which is the underlying principle of all poetic figures or Alaṁkaras Bhamaha does not seem to possess a very clear notion of the function of Rasa in poetry the only direct reference to it occurring in the definition of the figure *rasavat* which in his opinion should manifest the Rasas clearly [1] Rasa is thus apparently included in the sphere of a particular Alaṁkāra and given a very subordinate place in his system Commenting however on Bhamaha s central verse on *vakrokti* II 85

saiṣa sarvatra vakroktir anayārtho vibhavyate

Abhinavagupta attempts to read into it his own idea of Rasa and interprets *vibhavyate* in the technical sense as *pramadodyānad r vibhavatāṁ nīyate viśeṣena ca bhāvyate rasamayīkriyata iti* [2] In other words he takes Bhamaha to mean that by Vakrokti the sense of poetry is rendered into a suitable factor of the Rasa so that by using the word *vibhāvyate* with the meaning given to it by Abhinava Bhamaha apparently implies that

1 *rasavad darś ta-spaṣṭa ś ga ād rasan* 6
2 *Locana* p 208

Rasa as well as Alaṁkāra originates in Vakrokti The scholastic speculation with regard to the origin and function of Rasa does not appear, however, to have started in Bhāmaha's time, and Bhāmaha, in common with Daṇḍin, never uses the technical terms *vibhāva*, *anubhāva* etc, so familiar to later theorists On the other hand, Bhāmaha's opinion seems to be that Rasa need not be invariably present in poetry, what must be present is Vakrokti[1] In v 3, no doubt, Bhāmaha speaks[2] of *kāvya rasa* as mitigating the rigour of the Śāstra, a sentiment which is endorsed by Rudraṭa[3] and which probably inspired the dictum of later writers that the Śāstra is *prabhu sammita*, while the Kāvya is *kāntā sammita*[4] It is probable that the phrase *kāvya-rasa* is used here in the general untechnical sense of 'the flavour of poetry,' but if we read, with Abhinavagupta,[5] a technical meaning into it, it only shows that the earlier authors were satisfied with assigning only this pleasing and extraneous function to Rasa

The same remarks with regard to the recognition of Rasa apply more or less to Daṇḍin, but Daṇḍin seems to be more alive to its importance than Bhāmaha Like Bhāmaha Daṇḍin allows Rasa to be included in the poetic figures and therefore assigns to it only a minor place in his system It may be contended that Daṇḍin gives greater prominence to Rasa by including it in one of the essential qualities (*guṇa*) of diction (*rīti*), viz. in *mādhurya*, which is defined as the

1 i 30 36 ii 85-6, vi 23

2 *svādu kāvya rasonmiśraṁ śāstram apy upayuñjate / prathamālīḍha-madhavaḥ pibanti kaṭu bheṣajam //*

3 xii 1, 2

4 Abhinava uses the terms *prabhu sammita* and *mitra sammita* (*Locana* p 12) which is followed by Mammaṭa (*Kāvya-pr* ed Bombay Sansk Ser 1917 p 9) Later writers distinguish (*Ekāvalī* pp 13 5) between the Vedas which are *prabhu sammita* the Itihāsa etc, which are *mitra-sammita* and the Kāvya which is *kāntā sammita*

5 *Locana* p 182

establishment of Rasa in the word and in the object[1]. But from ii 292 it appears that Dandin means by *mādhurya guṇa* mere absence of vulgarity (*agrāmyatā*) and does not contemplate the inclusion of Rasa as such. This is made clear by i 64 where *agrāmya artha* is said to be *rasāvaha*, as well as by the *Hṛdayaṅgama* commentary on this point: *mādhurya guṇe pradarśitaḥ śabdārthayor agrāmyatayā jāto raso vākyasya bhavati, alaṁkāratayā nirdiṣṭaiḥ rasavattvam aṣṭarasāyattam* (p. 167), the last part of this passage calling attention to the fact that the only cases, where the eight Rasas are admitted by Dandin and which we shall discuss presently, occur in connection with his inclusion of this element in poetic figures like *rasavat*. The *mādhurya guṇa*, according to Dandin, may appear in two aspects, in so far as it creates *vāg-rasa* and *vastu-rasa* (i 51), the former consisting of alliteration of similar sounds (*śrutyanuprāsa*) and the latter denoting absence of vulgarity (*agrāmyatā*)[2] Thus Hemacandra rightly explains Rasa in Dandin's *mādhurya* according as it resides in *vac* or *vastu*, in this way *śruti varṇanuprāsābhyāṁ vag rasaḥ, agramyābhidheyatā tu vastu rasaḥ* (p 198) The Rasa in *madhurya*, therefore, has a distinct technical connotation different from that imparted to it by the exponents of the Rasa School A similar use of the term, which, however, Dandin does not explain, as he does in this particular case, is to be found in iii 149 (or iv 26 in the Madras edition) where the phrase *giraṁ rasaḥ* should be interpreted, as it is done by Taruṇavacaspati, as *sadhutvam*[3]

1 *vāci vastuny api rasa sthitaḥ* i 51

2 See i 51 67 Also Manikyacandra p 189

3 The modern commentators are sometimes misled by their own ideas of Rasa and interpret Daṇḍin in that light. For instance Premacandra commenting on Dandin's exposition of the *kavya-śarira* in i 10, notes *kavyānam śarīraṁ ca ātmabhutasya rasādi vyaṅgya sya deha bhuta āśrayaś ca* although Dandin himself nowhere speaks of the suggestion of Rasa as the 'soul of poetry The same remark

At the same time it cannot be affirmed that Dandin was entirely ignorant of the idea of Rasa for he declares that poetic figures to which he attaches great importance as an element of poetry endow the sense with Rasa (i 62) although here as elsewhere the *artha rasa* has a distinct reference to *agramyata* from the context Again a Mahakavya in his opinion should invariably possess *rasa* and *bhava* (i 18) A clearer indication is given by his treatment of the figures *rasavat preyas* and *urjasvin* (ii 275 92) where he betrays an undoubted acquaintance with the existence of the eight recognised Rasas all of which he enumerates by their respective names and four of which (viz *srngara raudra vira karuna*) he illustrates as elements of the poetic figures under discussion If we are to accept Abhinavagupta s interpretation Dandin s conception of Rasa like that of Lollata is what may be described as objective or in other words Dandin believes in the causal development of Rasa through the Excitants (*vibhavas*) and Ensuants (*anubhavas*) Without making a definite statement on this point—for Dandin s somewhat meagre indication hardly justifies us in doing so—we may however affirm that Dandin apparently speaks of Rasa as being developed as an effect from a temporary (e g *rati* or *krodha*) to a permanent mood (e g *srngara* or *raudra*) and the way in which he deals with the question lends colour to Abhinavagupta s interpretation or at least indicates that Dandin was probably aware of some such theory For speaking of the figure *rasavat* which according to him possesses the characteristic of manifesting the Rasas he gives an example of the manifestation of *srngara* in such a figure with the remark *rat h srngaratam gata r pa bahulya yogena* (i 281) Similarly with reference to the development of *raudra* from *krodha* he says *ity aruhya*

applies to the modern commentary in the ed of Dandin in Bombay Sanskrit Series

[2] On Bharata ch vi (text of which follows below) reproduced partially by Hemacandra p 57 comm

parām koṭim krodho raudrātmatāṁ gataḥ (ii 283) But the Rasa in these figures is, of course, subordinate to the expressed figure itself (*alaṁkāratayā smṛtam*, ii 287), of which it serves as a means of embellishment It seems, therefore, that Daṇḍin was to some extent cognisant of *rasa*, *bhāva* etc, but he could not give them a place in his system except as an embellishment of the language or of the sense, and this somewhat objective view of Rasa was apparently responsible for the subordinate position assigned to it in the Alaṁkāra and the Rīti Schools

Although Vāmana makes a great advance on Daṇḍin's system in other respects, he does not seem to have gone further than his predecessor in the treatment of Rasa He emphasises, no doubt, the necessity of distinguishing between those characteristics (*guṇa*) which are essential (*nitya*) and those (*alaṁkāra*) which are secondary (*anitya*) in poetry, and marks an improvement on Bhāmaha and Daṇḍin, who include Rasa only in the poetic figures, by including it in the essential characteristics, for he defines the *artha-guṇa kānti* as that essential excellence of sense "in which *rasa* is conspicuously present" (*dīpta rasatvaṁ* iii, 2 15) In this respect Vāmana in a way anticipates the importance which Rasa assumed in later schools, but it must be admitted that although Vāmana includes Rasa in the essentials of poetry, he had no clear idea of its aesthetic significance except as an accessory element, just in the same way as he had no clear notion of the 'suggested sense' except as a similar accessory element in a particular figure (iv, 3 8)

Udbhaṭa, a follower of Bhāmaha and a contemporary of Vāmana, adheres in the main to the views of his predecessors and treats Rasa as a subsidiary element in poetry, including it like Bhāmaha in figures like *rasavat*, but in one passage,[1] curiously enough he apparently designates Rasa as the 'soul' of poetry, without, however, setting up an

1 *rasādyadhiṣṭhitaṁ kāvyam jīvad rūpatayā yataḥ /*
kathyate tad rasādīnāṁ kāvyātmatvaṁ vyavasthitam //

aesthetic system on its basis This verse occurs as vi 17 in the text of Udbhaṭa's work published by Col Jacob in *JRAS*, 1897, p 847, but the verse appears to be a little out of place in the context in which it occurs, and in the text published by the Nirnay Sagar Press it is wanting, although given as a quotation with a *tad ahuh* in the accompanying commentary of Pratihārendurāja (p 77). Hermann Jacobi's supposition[1] therefore, based on Jacob's text that Udbhaṭa was the first writer to consider the question as to what constitutes the soul' of poetry, and to regard Rasa as such does not appear to be at all plausible Even if the verse in question be Udbhaṭa's it should be taken as one of his *obiter dicta* which does not fit in well with his system as a whole although Pratihārendurāja would probably find a place for it by reading into Udbhaṭa as he does, his own views about Rasa It is true that Udbhaṭa betrays a closer acquaintance with the Rasa theory in some form or other and its technicalities using terms like *vibhava sthayin sancarin* (iv 4) and *anubhava* (iv 2) and enumerating after Bharata vi 15 the eight orthodox Rasas with the addition of a ninth *santa* in the category, but all this is taken into account as an embellishment of the expressed figure or in other words Rasa is not considered for its own sake but because it helps to emphasise and constitute the charm of the particular figure Hence Pratiharendurāja remarks that the question as to the nature of *rasa* and *bhava* and how far they may stand as a mere *kavyalamkara* or as the very soul' of poetry, is not discussed partly for fear of prolixity and partly because it is not relevant[2]

1 Ed Kāvyamala p 50 Not much capital can be made out of this article, Prof Jacobi admitted that his contention was no longer tenable.

2 Ed Kāvyamala p 50 Not much capital can be made out of the fact, referred to in p 180 footnote above, that Śārngadeva mentions Udbhaṭa as one of the commentators on Bharata If it were true it only shews that Udbhaṭa was conversant with Bharata's

Rudraṭa on the other hand seems to be the earliest writer who explicitly includes a treatment of Rasa as a separate topic devoting four chapters to the discussion of Rasa and its adjunct subject of the hero and heroine (*nayaka nayikā*) It is not clear, however, what theoretical significance he attaches to Rasa, for although at the beginning of his work he praises poets who have won eternal fame by composing poetry enlivened by Rasa he devotes a comparatively small part of his work to its treatment and is entirely silent with regard to the theoretical aspect of the question Out of the sixteen chapters into which his work is divided only two chapters deal directly with Rasa not theoretically but descriptively while the rest is taken up with the details of the poetic figures (*alamkaras*), on which apparently he puts greater emphasis Speaking of the necessity of making a poem *sarasa* he says (xii 1) that to those who enjoy the Rasas but fight shy of the dry Śastras instruction in the *caturvargas* is easier to impart through the medium of delectable writing, and this seems in his opinion, to be the chief motive for inspiring the sense of poetry with Rasa Rudraṭa in his theoretical attitude has no affinity with the Rasa School but rather with the Alamkara School and we have the testimony of Ruyyaka and Jayaratha to this effect Ruyyaka says[1] that Rudraṭa laid special stress on *alamkara* in which he comprised the three kinds of suggestion including the suggestion of Rasa (*rasa*

theory as his citation of a half line from Bharata and use of technical terms like *vibhava* etc would indicate It does not prove that he belonged to the school of Bharata On the other hand evidence is not wanting that Udbhaṭa belonged to the Alaṁkara School (Ruyyaka p 7) and was a follower of Bhamaha whose definitions of many poetic figures (e g *rasavat atiśayokti sasaṁdeha sahokti apahnuti utprekṣā yathasaṁkhya aprastuta praśamsa paryayokta akṣepa vibhāvana virodha* and *bhavika*) he faithfully copies and on whose text he also appears to have written a *vivarana* (Pratiharendu p 13 *Locana* pp 10 40 159 Hemacandra p 17 Ruyyaka p 183 Samudrabandha pp 89 90)

1 Ed Kavyamāla p 5 Samudrabandha agrees with this

dhvani) and that in the figure *rasavat* and the like the *rasa* and *bhava* implied are taken as elements which only heighten the charm of the expressed idea Nami sadhu Rudrata s commentator however explaining Rudrata xii 2 states in the usual metaphorical language that in the opinion of his author *sabda* and *artha* constitute the body of poetry the poetic figures take the place of artificial ornaments while *rasa* resembles natural qualities like beauty prowess etc (*rasas tu saundaryadaya iva sahaja gunah*) This interpretation only shows that like Vamana Rudrata was a step in advance of Bhamaha and Dandin inasmuch as he would regard Rasa as a natural quality which is not extraneous but stands in intimate relation to poetry but there is nothing anywhere in Rudrata which will support this elaborate description especially as Rudrata can scarcely be supposed to look upon poetic figures which are of utmost importance in his view of poetry as mere artificial ornaments of expression

The older writers on Poetics therefore before the advent of the Dhvani School contented themselves with the working out of the outward form of expression and hardly troubled themselves with the question of an ulterior aesthetic principle the soul (*atman*) of poetry nor do they identify as some later writers do this soul with the subtle psychological factor known as *rasa*. Vāmana no doubt offers to solve the question by declaring (i 2 6) that the Riti which has been usually but inadequately translated as style or diction is this soul but in Vamana s view the Riti is not the expression of poetic individuality but the objective beauty of representation called forth by the unification of certain more or less fixed excellences known as *gunas* or by adjustment of word and sense The older writers therefore lay the greatest emphasis on the poetic figures or *alankaras* as Ruyyaka (p 7) testifies or on *riti* or diction in the objective sense and although cognisant of that aesthetic delectableness which should be present in all poetry and which in Sanskrit goes by the name of Rasa they could not yet har

monise it well into their theory of externals, and treated it more or less as an embellishment of the language by including it in certain poetic figures or by allowing it to form an element of the excellences of diction The Rasa could come into their system only through this backdoor as it were It is partly for this reason that the Dhvanikara (iii 52) condemns earlier theories as crude and insufficient for the purpose of explaining the nature of poetry and expounds his own aesthetic doctrine in which Dhvani especially Rasa dhvani plays such an important part

The Dhvanikara however in his exposition of *rasa dhvani* seems to have been greatly influenced by the dramaturgic Rasa School (Bharata declared that the business of the drama was to evolve one or more of the eight Rasas and therefore a more or less elaborate psychology of human sentiments had been analysed in the service of the dramatic art. Bharata s ideas on these psychological processes and on Rasa which is the final internal experience consisting in the consciousness of a certain objective condition of the ego were elaborated by his commentators and followers till the Dhvanikara followed by Anandavardhana and Abhinavagupta came into the field) From the earlier drama and dramatic theory therefore the idea of Rasa was taken over to poetry and poetic theory and as the transition from the naive to the sentimental poetry was accomplished the theorists went a step further and erected Rasa into one of its essential aesthetic foundations Anandavardhana is quite explicit on this point when he says *etac ca rasadi tatparyena kāvya nibandhanam bharatadāvapi supras ddham eva* (p 181) In other words what was already well established in the drama by Bharata and others thus found its way into poetry profoundly modifying as it did, the entire conception of Kavya In the same way Abhinavagupta commenting on the concluding port on of the prose passage just before Bharata vi 33 says *nāṭyāt samudaya rupād rasah naṭya eva rasah kavye pi nāṭyā yamana eva rasah kāvyarthah* Similarly Rudrabhaṭṭa states at

the beginning of his work (i 5) that Bharata and others have already discussed Rasa in connexion with the drama, while his own object is to apply it to the case of poetry

It must be noted, however, that although all later theorists take Bharata as their starting point, and build up their own theories round his authoritative, if somewhat meagre, text, Bharata himself, like most old masters, is very simple in his statements, and the subject does not appear to have been yet brought into the realm of scholastic speculation Bharata's work is encyclopaedic in scope but his primary theme is the drama and his conception of poetry dramatic, a view which perhaps inspired Vamana's partiality towards dramatic composition expressed in i 3 30-32 and which is concisely put by Abhinavagupta by saying *kāvyaṁ tāvad daśarupatmakam eva* In such a composition Rasa, according to Bharata, should be predominant, for he says that the drift of sense which arises from Rasa appeals to the heart and pervades the body, like fire lighting up dry pieces of wood [1] Without Rasa there can be no sense of poetry [2] Although Bharata does not go much into technicalities he seems to be of opinion that the *vibhavas* and *anubhavas* which, according to later theory, constitute the essential factors, call forth Rasa, but he is not clear as to what this process of evolution exactly is He explains *bhava* the basis of Rasa generally as that which brings into existence the sense of poetry through the three kinds of representation, viz, through words, gestures and internal feeling [3] This *bhāva* when permanent and not transitory, reaches the state of Rasa through the factors known as *vibhava* and *anubhava* [4] A *vibhava* is explained thus.

1 vii 7

2 *na hi rasad rte kaścid arthaḥ pravartate* ed. Grosset p 87 ed Kavyamālā p 62.

3 *vag-anga sattvopetān kāvyarthan bhavayantiti bhavaḥ* op cit, p 100 op cit p 69

4 *sthāyina eva bhāvā rasatvam āpnuvanti* op cit p 102 op cit p 70 *tatra vibhavānubhava vyabhicari samyogad rasa nispattiḥ* op cit p 87 op cit, p 62.

vibhāva iti kasmād ucyate, vibhāvo nāma vijñānārthah, vibhāvyante'nena vāg anga-sattvābhinayā ityato vibhāvah[1] The word *vibhāva* is used, therefore, to imply knowledge or understanding and may be explained generally as that which makes the three kinds of representation capable of being sensed In the same way, the *anubhāva* is explained as that which follows upon and makes the three kinds of representation actually sensed.[2] The third element of Rasa, the *vyabhicāri bhāva*, consists of accessory facts which help and strengthen it, and is etymologically described as *vi abhi ity etāv upasargau cara gatau dhātuh*[3] As to what relation these factors bear to Rasa and how this state of relish is brought about, Bharata simply lays down: *vibhāvānubhāva-vyabhicāri saṁyogād rasa-nispattih*, a formula which, in spite of his own explanation, is so ambiguous with respect to the exact significance of the central terms *saṁyoga* and *nispatti* that a great deal of controversy has gathered round its interpretation As each commentator has tried to explain it in his own way, it has given rise, as we shall presently see, to a number of theories on Rasa Bharata's own explanation, if it can be called an explanation, is that just as a beverage is accomplished through various seasoned articles and herbs, so the permanent mood, the *sthāyi-bhāva*, reinforced (*upagata*) by various *bhāvas*, attain the state of *rasa*[4] and it is so called because its essence consists in its taste or relish (*rasa iti kah padārthah, ucyate*

1 *op cit*, pp 100 1 *op cit* p 69

2 *anubhāva iti kasmād ucyate yad ayam anubhavayati nanar thābhinispannam vāg-angasattva krtam abhinayam iti op cit* p 101 *op cit* p 69

3 Bharata deals with *laksana alaṁkara dosa* and *guna* under *vacika abhinaya* treated in ch xix to xx and these are thus made subordinate to Rasa All these elements are considered in so far as they form dramatic embellishments, but *laksanas* disappear in later works being included either under *alaṁkāra* (Dandin ii 366 and *Daśarupaka* ed Hall iv 78) or under *guna* and *alaṁkara* (Viśvanātha vi p 332, ed Durgaprasada)

4 Ed Grosset p 87 ed Kavyamālā p 62

asvadyatvat) He also explains that the *sthayi bhava* is the basis of Rasa because it attains as it were mastery or sovereignty among the forty nine different *bhāvas* (viz. eight *sthayi bhāvas* eight *sattvika bhavas* and thirty three *vyabhicari bhavas* mentioned by him in vii *ad* 6 and vi 16 f) which naturally rest upon it as being presumably the principal theme of the composition in question[1] Nothing definite can be concluded from all this except that in Bharata s opinion the *sthāyi bhāva* is the basis of Rasa, while the *vibhava anubhava* and *vyabhicarin* contribute to its final realisation But this explanation by its very ambiguity or vagueness taxed the ingenuity of the commentators its general trend anticipating theories like the *utpatti vada* of Lollata and the *anumiti vada* of Śaṅkuka while special technicalities (used probably in an untechnical sense by Bharata himself) like *vyanjita* and *samanya guna yoga* occurring in the text suggesting or lending support to specialised doctrines like the *vyakti vada* of Abhinavagupta or the *bhukti vada* of Bhaṭṭa Nayaka

The general foundations of the theory however, remain as fixed by Bharata It is practically admitted on all hands that the Rasa is realised when a permanent mood or *sthayi bhava* is brought to a relishable condition through the three elements viz the *vibhava* the *anubhava* and the *vyabhicari bhava* Of these the first two are the more important the *vyabhicarin* being only concomitant or accessory Bharata s explanations of these terms are rendered with greater precision by his followers By *sthayi bhava* in poetry and drama are meant certain more or less permanent conditions of the mind such as love grief anger or fear This permanent mood constituting the principal theme of composi

1 *atrāha vad anyonyārtha-sam skrtair vibhā ān bhāva vyani ta r ekonopa caśatā bhā aih sāmānya guna yogenābh n ṣpadyante ra ph tat katham dān m sthā) na esa bhā u rasatvam āpnu anti ucyate?* *bahvāś ayatvāt s āmibh tah sthāy no bhā āh* ed Grosset pp 10? ed Kāvyamala, p 70

tion and running through all other moods like the thread of a garland cannot be overcome by those akin to it or those opposed to it but can only be reinforced Those elements which respectively excite follow and strengthen (if we may use these expressions) the *sthayi bhava* are in poetry and drama known as *vibhava anubhava* and *vyabhicari bhava*[1] although in the ordinary world they may be known as mundane cause and effect (*laukika karana* and *karya*) Devoid of technicalities a *vibhava* may be taken as that which makes the permanent mood capable of being sensed an *anubhava* as that which makes it sensed while a *vyabhicari* (also called *samcari*) *bhava* as that which acts as an auxiliary or gives an impetus to it In the case of Love as a permanent mood the stock examples given of *vibhava* are women and the seasons of *anubhava* glance and embrace of *vyabhicarin* the transient subordinate feelings of joy and anxiety Now Bharata says that the Rasa is realised through a certain correlation of these elements with the *sthayi bhava* or permanent mood The question therefore arises to which Bharata himself gives no definite solution viz what this process of realisation actually consists in and what relation do these elements bear to Rasa in this process the solution depending upon the explanation of the two much discussed terms *samyoga* and *nispatti* in Bharata s original dictum cited above

Bhatta Lollata appears to be one of the earliest commentators of Bharata to offer an explanation But excepting the brief review of his opinion in Abhinavagupta s commentary[2]

1 Ballantyne renders these terms conveniently if not very adequately as the Excitant the Ensuant and the Accessory respectively a nomenclature which is accepted by Ganganath Jha in his translation of the *Kavya prakasa* H Jacob however (*ZDMG* 1902 p 394 f) uses the terms Factor Effect and Concurrent

2 The extracts given below are taken from a transcript published herewith of the Trivandrum Palace MS received through the kind offices of Ganganath Jha Lollata s views are reviewed after Abh

on Bharata which is copied more or less by all subsequent writers from Mammata and reproduced almost literally but anonymously by Hemacandra Lollata is unknown to us and his work is apparently lost Very little can be gathered from this summary exposition by an adverse critic but it appears that Lollata took the *vibhāva* as the direct cause (*karana*) of Rasa which is therefore an effect (*anukārya* or *utpadya*) and the word *nispatti* of Bharata is explained as *utpatti* or *pusti*[1] The Rasa found in characters like Rāma is attributed to the actor who imitates the character in form dress and action and thus charms the spectator[2] Mammata and his followers agree with this interpretation of Lollata by Abhinava but they make it more clear by saying that the permanent mood or the *sthayin* is directly connected with the hero (*mukhya*) *vrttya=saksat sambandhena*) but it is recognised as existing in the actor[3] through a clever imitation of the original character, this imitation being apparently the source of the charm (*camatkara hetu*) to the spectator The locus of the Rasa therefore is supposed to be in the hero but it is not clear how it is apparently transferred to the actor and how the spectator is charmed by a feeling which does not exist in him Govinda therefore rightly comments on this view of

nava, in Mammata iv ed Bom Sansk Ser., p 87 Hemacandra p 57 Mallinatha on Vidyādhara p 85 Govinda ad Kavyamala p 63 Hemacandra practically reproduces Abhinavagupta s very words

1 *atra bhatta lollata prabhrtayas tavad eva n vyacakhyuh Vibhā vad bhih samyogo rthat sthāyinas tato rasa n spatt h Tatra vibhavaś c tta vrtteh sthayyatm kāya utpattau kāranam ani bhā aś ca na rasa ja iyā atra v vaks ta teṣām rasa karanatvena gananānarhatvāt api tu bha ānām eva* etc Abh on Bh

2 *sthāyyeva vibhāvān ibhavad bh r upacito rasah sthayi bhavatv-anupacitah Sa cobhayo py anukarye nukartary ap [vi]carānusamdhana balād iti cirantanan n cayam paksah* Abh on Bh

3 *ramadāvanukarye tad rupatānusamdhanan nartake pi prat yamano rasah* Mammata *loc c t* where the term *prat yamanah* is interpreted by Govinda as *aropyamānah* (*nate tu tulya r patanusamdhanavalād aropyamanah san al kunām camatkara hetuh* p 63)

Lollaṭa *tad apeśalam sāmājikeṣu tad-abhave tatra camatkar-anubhava virodhat, na ca tajjnānam eva camatkara hetuh laukika śṛṅgarādi darśanenāpi camatkara prasaṅgat* (p 63)

The rival school of Śaṅkuka we are told by Abhinava gupta and following him by Hemacandra brings forward ingenious objections into the technicalities of which we need not enter here[1] The later writers[2] however demur to this cause and effect theory on more philosophical grounds An effect they argue may exist when its efficient cause is des troyed, but as the life of Rasa is circumscribed by con tact with the *vibhavas* (*vibhavadi paramarśa jīvitavadhi*) it disappears when the latter disappear a fact which goes to prove that the Rasa must not be taken as an ordinary mun dane (*laukika*) effect[3] Again the cause and the effect cannot

1 Śaṅkuka for instance maintains that Bharata apparently uses the terms *rasa* and *sthāyin* synonymously for the latter mentions the same *vibhāvas* with respect to a particular *sthāyin* and its correspon ding *rasa* and hence if they are identical there is no question of one being produced from the other Nothing can be gained by re plying that in its undeveloped state it is *sthāyin* but in the developed state it is *rasa* for such a supposition will involve an infinite multi plication (*ānantyāpattih*) of the stages of *sthāyin* and its correspond ing *rasa* If it is said that in its highest stage of development it is *rasa* then how can we imagine sixteen different varieties of *hāsya-rasa* (Bharata vi 52) or the ten different stages of *śṛṅgāra* (Bharata xxii 154 175) ? Besides the priority of *bhāva* in relation to *rasa* is not always vouchsafed by experience a great sorrow felt in its intensity at the beginning is not seen to subside in time but grow stronger (see Hemacandra pp 57-8)

2 Among the earlier authors Daṇḍin as already noted appears to have been influenced by Lollaṭa's theory which is entirely dis credited in later times. This does not argue the priority of Lollaṭa to Daṇḍin for the theory in which the influence of Mīmāṁsakas is apparent, might have obtained in the schools before Lollaṭa first brought it into prominence

3 Mallinātha on *Ekāvalī* p 87 *kāryatve ghaṭādi vat vibhāvādi nāśe pi rasānu (?)ti prasaṅgaḥ ... na cāsyālaukikasya sv-aprakāśānandātmakasya laukika pramāṇa-gamyatvam* see also pp 93-4 Govinda p 69 *vibhāvādi parāmarśasya kāraṇatvaṁ yadi syāt tadā nimitta-kāraṇatvam* etc.

be contemporaneous if Rasa is supposed to be an effect its relish cannot be as it actually is contemporaneous with the appearance of the *vibhavas* Hence Viśvanātha remarks that if Rasa is an effect having for its cause the perception of the *vibhavas* then at the time of the relish of Rasa the *vibhavas* would not be perceived for we do not find the simultaneous perception of a cause and its effect The perception of the touch of the sandal wood unguent and the perception of the pleasure produced thereby cannot take place simultaneously however rapid the one may succeed the other [1]

Śaṅkuka therefore the next commentator on Bharata rejecting this theory contends that the Rasa is not *produced* as an effect but *inferred* The permanent mood is inferred to exist in the actor—though not actually existing in him[2]—by means of the *vibhavas* etc cleverly exhibited by him in his acting so as to produce an illusion of identity with the feelings of the hero[3] and the mood thus inferred being sensed by the spectator through its exquisite beauty [4] adds to itself a peculiar charm and thus develops into a relishable condition called Rasa The realisation of Rasa therefore is simply a process of logical inference the *nispatti* of Bharata being explained as *anumiti* and the *vibhava* stands to Rasa in the relation of *anumapaka* or *gamaka* to *anumapya* or *gamya* But the mood itself though inferred in this way from the relation of the major and middle terms (*linga balatal*) is yet cognised as different from the objects of ordinary inference being inferred as it were by force of its exquisite charm as something to be relished on account of its connexion with the *vibhavas* etc which though artificial are not recog

1 Ch i, p 86 ed Durgaprasada

2 *nate tyanta dya ni no pi* Hemacandra p 58

3 *ramadyabhheda-bha ena nate ta p akaś ta r e a bl r d bh r anumitah* Mallinatha p 83

4 *ast saunda ya balad rasa ya vena s hāy nam anyanumeya a laksanya* Govinda p 65 practically paraphrasing Mammata p 90

nised as such[1] This cognition or knowledge is characterised[2] as based on what is called *citra-turaga-nyāya*, (viz the analogy by which a horse in a picture is called a horse), and should be differentiated from the true (he is Rāma'), the false ('he is Rāma' with a following negation 'he is not Rāma'), the doubtful (he may or may not be Rāma') knowledge, as well as from the knowledge of similarity ('he is like Rāma')

This theory, however, has been discredited by later schools because, as Govinda concisely sums up the objections, it disregards the well recognised fact that the inference of a thing can never produce the same charm as its direct cognition[3] It has been pointed out that the Rasa is not capable of being cognised by the ordinary means of arriving at knowledge, for the feeling of Rāma, the hero represented on the stage, being past, cannot be cognised by the organs of sense belonging to the present time and the present place[4] The *anumāna* theory is discussed elaborately in connexion with the theory of 'suggestion', coming topically within the province of the suggestion of Rasa (*rasa dhvani*), by later adherents of the Dhvani School[5] and the general argument

1 *karana-karya sahakāribhih krtrimair api tatha nabhimanyamanah* Mammata iv , also Hemacandra p 58

2 Mammata *ibid* Hemacandra expanding Abhinava's exposition on this point puts it in this way *na catra nartaka eva sukhiti pratipattih napyayam eva rama iti na capyam sukhiti napi rāmah syad va na vayam iti na capi tat sadṛśam iti kintu samyan mithyā samśaya sādṛśya pratitibhyo vilakṣanaś citra-turagadi nyāyena yah sukhi ramah asāvayam iti pratitir asti* (p 59)

3 *etad apy ahrdayagrahi yatah pratyakṣam eva jnanam sa-camatkaram nanumityadir iti loka prasiddhim avadhūyānyatha kalpane mana bhavah*, p 65

4 *yad api rasasyanumāpyatvabhidhānam tad api ramasya rater atitatvat sannihita-deśa varttamāna kalendriya sannikarṣadyajnāpyatvābhiprayena* Vidyadhara p 94

5 The *anumana* theory never appears to have received liberal recognition in the hands of later theorists Mahimabhatta author of the *Vyakti viveka* was the only known writer who put forward a similar theory, for trying to prove in opposition to the accepted Dhvani theory that the so called *dhvani* including *rasa-dhvani* can be arrived at by the ordinary process of logical inference he professed himself to be an *anumiti vadin* in his idea of Rasa We do not possess enough data to decide what relation if any Mahima bore to his predecessor Śankuka We have the testimony indeed of a very late (A D

by which it is sought to be discarded is that the *vibhāvas* cannot be taken as the middle term in proving the *sthāyin*, because the *vibhāvas* do not stand in the same relation to the

1700) and not usually careful writer, Rāmacaraṇa who commented on the *Sāhitya-darpaṇa* that Mahima was in reality a follower of Śaṅkuka *śaṅkuka-matānuyāyinām vyakti-vivekakārādīnām matam dūṣayati*, ed Durgāprasāda p 248 ed. Roer, p 121 note), but Mahima himself who throughout takes pride in his originality omits all reference direct or indirect to his predecessor It is probable however that the theory developed by Mahima was not originated by him Ānandavardhana himself refutes at some length (pp 201 f) a similar theory which tried to establish that the cognition of the unexpressed is nothing more than the cognition of the object of a logical conclusion so that the relation of the suggestor and the suggested is that of the syllogistic middle and major terms. Mahimabhaṭṭa's theory bears little resemblance to that of Śaṅkuka for the former proceeds on a quite different line Although accepting the new concept of *dhvani* he differs from Ānanda in holding that it can be realised by *anumāna* and that therefore there is no need to establish a separate function of *vyañjanā* and by a process of elaborate destructive criticism he attempts to make the definition of *dhvani* conform to what he calls *kāvyānumiti* as the process by which another sense is revealed by the expressed sense (*vācya*) or by a sense inferred sometimes connectedly from it (p 22) He argues that the existence of a *krama* or sequence however imperceptible (*asaṁlakṣya*) cannot be denied between the suggested elements (*vyaṅgya vastu alaṁkāra* or *rasa*) and the expressed (*vācya*) sense (*vibhāvas* in case of *rasa*) and this only shows that the two senses expressed and unexpressed *vācya* and *vyaṅgya* are sequential and being such bear the relationship of premise and conclusion (pp 11 f). Hence *artha* is merely a ground of inference which is very wide in its scope (*mahāviṣaya*) and not a *vyañjaka* Again as *śabda* exhausts itself after expressing its literal or primary sense even the secondary sense (*lakṣya artha*) has admittedly to be inferred not from itself but from the latter how can it be supposed to be a *vyañjaka* and convey a deeper sense? But such words through their expressed sense can well become a source of inference (*anumāpaka*) pp 27 f There is no room here to consider this theory in detail nor take into account the different objections urged against its over-subtlety (see Mammaṭa v Ruyyaka ed Kāvyamālā pp 12 3 Vidyādhara pp 32 ff Viśvanātha, v) Mahima had no followers in later literature

sthāyin as the middle term (*sādhana*) does to the major term (*sādhya*), but are simply its suggestor (*vyañjaka*)

The *vibhāvas*, therefore, are neither the efficient cause (*kāraka hetu*) nor the logical cause (*jñāpaka-hetu*) of Rasa, as held respectively by Lollata and Śaṅkuka In both these theories the difficulty remains, namely, that if Rasa is an objective entity, produced or inferred, how can it bring about a subjective feeling of relish in the audience in whom these factors are presumably absent ? If, on the other hand, it is supposed that it exists in the audience also, the question still remains as to how the particular feelings of a particular hero, like Rāma who is different or superior to the spectator himself, can be relished or realised as his own by the spectator. These objections are ably set forth by Bhaṭṭa Nāyaka, as interpreted by Abhinava in his *Locana* (pp 67-8) , *raso yadi para-gatatayā pratīyate, tarhi tāṭasthyam eva syāt Na ca svagatatvena rāmadi caritamayāt kāvyād asau pratīyate Sva gatatvena ca pratītau svātmani rasayotpattir evābhyupagatā syāt, sā cayuktā sāmājikānāṁ praty avibhāvatvat Kantātvaṁ sādhāranaṁ vāsanā vikasa hetur vibhāvanayaṁ prayojakaṁ iti cet, devatā-varnanādau tad api katham? Na ca sva kanta-smaranam madhye saṁvedyate Aloka sāmānyānāṁ ca rāmādīnaṁ ye samudra setu bandhādayo vibhāvās te kathaṁ sādhāranyaṁ bhajeyuh?*

Hence Bhatta Nāyaka attempts to refute these earlier theories (as well as those of the new Dhvani School who later on found a champion in Abhinavagupta), and sets up a peculiar theory of aesthetic enjoyment (*bhoga*) He argues that (1) Rasa cannot be produced as an effect, because the causes, namely, the *vibhāvas*, being non-realities, cannot bring about real effects , (2) it cannot be inferred, because the character, Rāma, not really being before the audience, his feeling does not exist, and what does not exist cannot be inferred (*na ca tattvato ramasya smṛtir, anupalabdhatvat*). Besides, how is it possible for the ordinary reader or spectator to identify himself with the extraordinary virtues of a hero

Samkhya philosophers which is borrowed by these theorists, from the prominence of the attribute of goodness *sattva*) in a man and differing from what is known as worldly happiness [1] It is distinguished from the two kinds of knowledge *anubhava* and *smarana* , and consisting of the qualities of melting, pervading and expanding the mind it is compared to the indescribable bliss of divine contemplation [2] According to Bhaṭṭa Nayaka, therefore, the Rasa consists in the *sthayi bhava* or the permanent mood experienced in a generalised form in poetry and drama through the powers of *abhidha* and *bhāvakatva* and enjoyed by a blissful process known as *bhoga* till it is raised to a state of pleasurable relish, which is not worldly (*alaukika*) and which is akin to the philosophic meditation of Brahma

It will be noticed that all these different theories about Rasa though applied to drama and poetry, are at the same time tinged with the doctrines of the various schools of Indian Philosophy Lollata appears to be a Mimamsaka, Śaṅkuka a Naiyayika, while Bhaṭṭa Nayaka seems to follow the Saṁkhya doctrine But what is more noticeable is that in Bhaṭṭa Nayaka we mark a transition from what may be called the objective to the subjective view of Rasa and an under standing that the whole phenomenon should be explained in terms of inward experience If we may judge from the some what elaborate criticism levelled against this theory it seems to have produced a greater impression and undoubtedly paved the way for the later theory of Abhinavagupta to whom really belongs the credit of elaborating the new aesthetic system of

1 *sattvodreka prakaśānandamaya samvid viśranti satattvena bhogena bhujyate* Mammaṭa explained by Govinda as *bhogaś ca sattva guno dreka it prakaśate ya anandas tat svarupananyalambanā ya samvit tat svarūpo laukika sukhānubhava-vilakṣanah iti sāṁkhya siddhāntānu sārena vivṛn ite*, p 66

2 *raso nubhava-smṛtyādi vilakṣanena druti vistara vikāsatmanā para brahmāsvada savidhena bhogena* Abh on Bh *bhā ite ca rase tasya bhogah yo nubhava smarana pratipattibhyo vilakṣana e a druti vistara-vikāsa nāma para brahmāsvada-savidhah* Locana p 68

like Rama? To solve these difficulties, Bhaṭṭa Nāyaka, as interpreted by Abhinava and others, maintains that the Rasa is enjoyed in connection with the *vibhāvas* through the relation of the enjoyer and the enjoyed (*bhojaka* and *bhojya*). This school postulates three different functions of a word, namely, *abhidhā* (already admitted by Mimāṁsakas and grammarians), *bhāvakatva* and *bhojakatva*. *Abhidhā*, however, is not Denotation merely, but is given an extended meaning so to include *lakṣaṇā* or Indication[1] in its scope thus embracing the two functions already analysed by previous speculation. *Bhavakatva* which, as Abhinavagupta suggests, is derived apparently from Bharata's general definition of *bhāva*, is described as the power of generalisation which makes the *vibhavas*, as well as the *sthāyi bhava* sensed in their general character without any reference to their specific properties.[2] For instance, the *vibhāva* Sita, is understood through this power not as a particular individual but in the general character of a woman[3] and the *sthāyibhāva* e.g. Rama's love towards her, is taken as love in general without any reference to the agent or the object.[4] By the third function of *bhojakatva*, the *sthayin* is enjoyed in this general form, accompanied by the *vibhavas*, sensed also in a general form and this enjoyment is described as a process of delectation similar to the enlightened, self-sufficient and blissful knowledge arising, in the language of the

1 *abhidhapi lakṣaṇaiva*, Locana p 68 *tatrabhidhā nirantarasantarārtha niṣṭhatvena dvidhā* Govinda p 66

2 *vibhāvādi sādharanikaranatmana abhidhato dvitiyenāṁśena bhavakatva vyaparena bhavyamanah* Abh on Bh *tac cattad bhavakatvaṁ nāmo yat kavyasya tad vibhāvadinam sadhāranatvāpadanaṁ namo* Locana *loc cit bhavakatvam sādhāraṇikaranam tena ca vyaparena vibhavadayah sthāyi ca sadharanikriyante* Govinda p 66

3 *sadhāranīkaranaṁ caitad eva yat sitādi viśeṣanaṁ kaminitvadi samanyopasthitih* Govinda *loc cit*

4 *sadharanikrtena vibhavadikena bhavaka vyapārena nayadigatatva parihārena sadharanatayanusandhiyamanah sthayi* Mallinatha p 85

which Vamana had already amply recognised and on which the Alaṁkāra and the Rīti Schools had put so much emphasis The metaphorical or the allegoric however veiled it may be is still in a sense expressed and must be taken as such but the suggestive (*vyangya*) is always unexpressed and is therefore a source of greater charm through its capacity of concealment, for this concealment in which consists the essence of art is in reality no concealment at all The new aesthetic school claims a particular function of suggestion appertaining to words and their senses whereby the unexpressed or the inexpressible is called into being or to speak with Kant whereby poetry becomes an expression of the aesthetic idea

Now the unexpressed through the suggestive power of word or idea may be an unexpressed thought or matter (*vastu*) or an unexpressed figure of speech (*alaṁkara*) but in most cases it is a mood or feeling (*rasa*) which is directly inexpressible The Dhvani School therefore took up the moods and feelings as an element of the unexpressed and tried to harmonise the idea of Rasa with the theory of Dhvani It was realised that poetry was not as Dandin thought the mere clothing of agreeable ideas in agreeable language the feelings and moods play an important part in it But the feelings and moods in themselves are inexpressible We can give a name to them but naming a mood or feeling is not equivalent to expressing or developing it. At best therefore we can suggest it What the poet can directly express or describe are the *vibhavas* etc but with the help of these expressed element which must be generalised and conceived not as they appear in the mundane world but as they may be imagined in a poetic world the poet can awaken in us through the power of suggestion inherent in words or ideas a particular *alaukika* cond tion of the soul in which the rel sh of the feeling is possible It is true that the poet cannot rouse the same mood or feeling as the person (e g Rama) whom he describes felt in times past but he can call up a reflection of

the Dhvanikāra and Ānandavardhana [1] From his extensive literary and philosophical studies as well as from his interest in the works of Bharata and his followers, Abhinava seems to have realised that no system of Poetics, like no system of Dramaturgy, can ever completely ignore the feelings, moods and sentiments and must find an important place for Rasa the manifestation of which is as much the business of poetry as of the drama The insufficiencies of the earlier theories on Rasa are obvious but it was a happy idea to elaborate the theory in such a way as not only to supply these deficiencies but also to fit it well into the *dhvani* theory formulated by the new school

It is not necessary for us to enter into the details of the *dhvani* theory, it will suffice here to indicate generally how the idea of Rasa was worked up into it The Dhvani School in its analysis of the essentials of poetry, found that the contents of a good poem may be generally distinguished into two parts The one is that which is expressed and includes what is given in so many words, the other content is not expressed but must be added to it by the imagination of reader or the listener The unexpressed or the suggested part, which is distinctly linked up with the expressed and which is developed by a peculiar process of suggestion (*vyañjanā*) is taken to be the 'soul' or essence of poetry To the grammarians and learned writers it seemed paradoxical to state that the very essence of a poem is that which is not even expressed On the other hand some form of symbolical speech in which wisdom demands that one should express oneself more in hints and suggestions than in actual words was always in vogue, and the poets had been more or less partial to the method of speaking in metaphor or wrapping up their ideas in transparent allegories But the suggestive poetry is something different from the merely metaphorical

1 There is some difference in the general theoretical positions of Anandavardhana and Abhinavagupta which will be noticed in its proper place later

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it which is similar in some respects, and this condition of enjoyment in the reader s soul is the relish of *rasa* which can be brought into consciousness by the power of suggestion inherent in words and their sense

Here comes in the new colour given to the Rasa theory by the exponents of the Dhvani School They interpret Bharata's much discussed dictum to mean that Rasa is *suggested* by the union of the permanent mood with the *vibhavas* through the relation of the suggested (*vyangya*) and the suggestor (*vyanjaka*) and that the *nispatti* of Bharata should mean *abhivyakti* Commenting on Bhatta Nayaka s theory Abhinavagupta points out that there is no need as there is no authority[1] for assuming the two powers of *bhavakatva* and *bhogikarana* for they are implicitly included in the idea of *rasa vyanjanā* and its ultimate *asvada* Bharata s dictum *kavyarthān bhāvayantīti bhavāh* (vii ed Grosset p 100) implies *bhavakatva* to be an inherent capacity of all *bhavas* as the cause of existence (*bhu iti karane dhatuh* ibid) or diffusion (*vyaptyartham* ibid) of the sense of poetry the sense indicating the principal sense consisting of the relish of Rasa[2] Hence the *sthayin* together with the *vyabhicarin* being *bhavas* themselves bring into existence through this inherent power the extraordinary relishable sense of poetry cognised in a general form (*sarva sadharanataya asvadayati*) In this way the *sthayin* or even the Kavya itself may be regarded generally as the *bhavaka* or *nispadaka* of Rasa and this so-called *bhavakatva* according to Abhinava consists in nothing more than a suitable use of *guna* and *alamkara* for the ultimate purpose of awakening Rasa through the suggestive power of word and sense[3] Thus disposing

1 Cf *etadrśa vyāpara-d aya kalpane pra anabh a at* Govinda p 65

2 *tatha ly aha kāvyarthā bha ayant i tat kavyartho rasah* aga n *kavyasyarthā rasal arthyante pradhānye etya th ah* Abh Bh cf Hemacandra p 62.

3 *bha akatva i api samuc ta g nālo l kara pa graha makam*

of the power of *bhāvakatva*, Abhinava turns to the other power assumed as *bhoga* or *bhogīkarana* by Bhatta Nayaka He remarks that beyond the *pratīti* or perception of *rasa*, he is not aware of any other process called *bhoga* If it is relish or enjoyment, it is already admitted; and nothing is gained by giving it a new name, just as nothing is gained by arriving at the same idea by the use of different terms like *darśana*, *anumiti śruti*, *upamiti* or *pratibhāna* according only to the distinction of the means employed[1] Hence *bhoga* is nothing more than the perception of Rasa, consisting of its essence of relish based on permanent moods like *rati* etc But it must not be supposed to rest there, for although it is admitted that wherever there is Rasa there is no doubt its perception, consisting in its enjoyment, yet since the nature of *sattva* and other *gunas*, involved in such enjoyment is diversified, according as they are principal or subordinate and is there fore in itself infinite and incomprehensible, the relish of Rasa is not to be measured by the mere supposition of three functions[2] The *bhoga* supposed by Bhatta Nayaka therefore consists essentially in the *asvada* of Rasa possible by the suggestive power of poetry, and falling naturally within its domain it need not be taken as a separate function[3]

asmābhir vitatya vakṣyate Na ca kavye śabdānam kevalanam bhāvakatvam na kevalānam arthanām dvayos tu bhavakatvam asmabhir uktam tasmad vyanjakatvākhyena vyāparena gunalam kāraucityadikatayeti kartavyataya kavyam bhavakam rasan bhāvayati Locana p 70

1 *pratītyadi vyatiriktaś ca samsare ko bhoga iti na vidmah rasan eti cet sāpi pratipattir eva kevalam upaya vailakṣyanyan namantaram pratipadyatam darśananumiti śruty-upamiti pratibhānadi nāmantaravat* (Hemacandra p 61)

2 *atho'cyate pratitir asya bhogikaranam tac ca ratyadi svarupam tad astu Tathāpi na tavan matram Yāvanto hi rasās tavatya eva rasātmanah pratītayo bhogikarana svabhā ah sattvadi gunanam can gangi vaicitryam anantam akalpyam iti ka tritveneyattā* (*ibid* loc cit)

3 *bhogikaranu vyāparaś ca kavyatmaka-rasa visayo dhvananat maiva alaukike druti vistara vikāsatmam bhoge kartavye lokottaro dhvanana vyāpara eva murdhābhiṣiktah* Locana p 70

This *pratīti* of Rasa, Abhinava maintains, is nothing more than its *abhivyakti* or manifestation by the power of suggestion resulting in an extraordinary state of relish, known as *rasanā āsvāda* or *carvanā*. What is manifested is not the Rasa itself, but its relish, not the mood itself but its reflection in the form of a subjective condition of aesthetic enjoyment in the reader. This taste or relish partakes no doubt, of the nature of cognition, it is nevertheless different from the ordinary or *laukika* forms of the process, because its means, the *vibhāvas* are not to be taken as ordinary or *laukika* causes[1]. Although Rasa requires these factors for

1 *rasanā ca bodha rupaiva kiṁ tu bodhāntarebhyo laukikebhyo vilakṣaṇaiva upāyānāṁ vibhāvādīnāṁ laukika-vailakṣaṇyāt* (*op. cit.*, p 66). This will make it clear why Rasas like *karuṇa*, *bībhatsa* or *bhayānaka* which cause pity, disgust or horror be termed Rasa in which enjoyment is essential. The relish of Rasa is supposed to be an extraordinary bliss not to be likened to ordinary pain or pleasure and the mind is so entirely lost in it that even when the sentiment of grief or horror is relished in such a state pain is never felt and even when it is felt it is a pleasurable pain. The fact is borne out by the common experience that when grief is represented the spectator or the reader says I have enjoyed it. Hence Viśvanātha remarks (iii 6-7 and vṛtti ed Durgāprasāda p 78) that those very things which are called causes of pain in the world (like banishment of Sītā in the forest) when consigned to poetry and dramatic representation possess the right to be called in consequence of their assuming such a function *alaukika vibhāvas* etc., and from them only pleasure ensues, as it does from bites and the like in amorous dalliance. It is also maintained (*ibid* iii 8) that tears constitute no proof that anything but pleasure is felt in poetry for the tears which are shed by the reader are not those of pain but those of sentiment. Jagannātha's remarks in the connexion are interesting. He says (p 26) that the shedding of tears and the like are due to the nature of the experience of the particular pleasure and not to pain. Hence in a devotee tears arise on listening to a description of the deity in this case there is not the slightest feeling of pain. Such is the power of the extraordinary function of poetry that even unpleasant things like sorrow generate *alaukika* pleasure and this pleasant aesthetic relish should be distinguished from the experience realised by other ordinary means.

its manifestation and cannot exist without them, it cannot yet be regarded as an ordinary effect, and the cause and effect theory is inapplicable; for in the transcendental sphere of poetry, it is said, the connexion between cause and effect gives place to a imaginative system of relations, which has the power of stirring the reader's soul into Rasa The resulting Rasa cannot be identified with its constituent *vibhavas*, for the latter are not experienced separately, but the whole appear as Rasa, which is thus simple and indivisible, and at the time of relish nothing else but Rasa is raised to our consciousness The writers on poetics are fond of explaining this phenomenon under the analogy of a beverage, which, though made up of black pepper, candied sugar, camphor and other ingredients gives us a different taste from that of its constituents The result, therefore, is an indissoluble unity of taste from which every trace of the constituent elements is obliterated

Abhinavagupta goes a step further also in maintaining that the *sthāyin* or the permanent mood, inferred from its *laukika* causes (e g woman garden, etc) remains in the hearts of the appreciating audience in the subtle form of latent impressions [1] On reading a poem or witnessing a drama this permanent mood, remaining in the form of latent impressions (*vāsana*), is suggested by the depicted *vibhāvas* etc , which cease to be called *laukika* causes but go by the name of *vibhavas* etc , in poetry and drama,[2] and which are taken in their general form without specific connexions [3]

1 explained by Mammaṭa as *samaj kanam vāsanātmatayā sth tah* on which Govinda comments *sam ajikanaṁ sukṣmatayantah sthitah* and Mallinātha adds *samajikanam svanubhava janita vasanatmataya sthitah* explaining *vāsana* as *saṁskara*

2 *laukika karanatvadi bhavam atikrāntair evalaukika vibhavadi vyapadeśa bhāgbhih* Abh on Bh *karanatvadi parihārena vibhavanadi vyaparavattvad alaukika vibhavadi śabda vyavahara h* Mammaṭa explained by Vidyādhara as *loke tu karana karya sahakariny evabhidhiyante, na vibhavanubhava vyabhicarinah* p 92

3 *sadhāranyena pratita h*, Mammaṭa

The *vibhavas*, therefore, are generalised in the minds of the reader and do not refer to particularities not through the power of *bhāvakatva*, as supposed by Bhaṭṭa Nāyaka but generally through the suggestive power of word and sense and specifically through a skilful use of *guṇa* and *alaṁkāra* in poetry, and clever representation in the drama In the same way, the *sthāyi bhāva* or the permanent mood which is the source of the Rasa,[1] is also generalised, because the germ of it is already existent in the reader s soul in the form of impressions, and this together with the beauty of the generalised representation of the *vibhavas* etc., removes all temporal and spatial limitations[2] The mood is generalised also in the sense that it refers not to any particular reader but to readers in general so that although it is relished by a particular individual, yet at the time of relishing it, he does not think that it is relished by him alone[3] but by all persons of poetic sensibility[4] This relish is known as Rasa in poetry and drama

1 The *sthayin* is so called because though the feeling itself like all feelings is essentially transient its impression in the form of *vasana* or *saṁskara* is more or less permanent being called up when the Rasa is cognised Cf *Prabha* p 61 *antah karana pravrtti rupasya ratyader asu vinasitve p saṁskaratmana cira kala sthayitvad yavad rasa pratiti kalam anusaṁdhanac ca sthayitvam* But the *sthayin* itself is not Rasa it must be *vyakti visista* and *vibha adi melaka* and thus made relishable (*carvanopayogi*) Govinda p 62. The ultimate relish of Rasa is free from all contact either of the *vibhavas* or of the *sthayin*

2 *mukuta pratisirsakadina tavan nata buddhir acchadyate gadha praktana samvit saṁskarac ca kavya balad anyamunapi na tatra rama-dhi r visramyati tata eva bhaya-desa kala paritya gah* Abh as cited by Hemacandra p 66

3 *mamaite vibhavadayah aham eva rasasvadayita evam vitya a svadyamanah*

4 *nitya pramatr-gatatvena sthito pi sadharanopaya balat tatkala vigalita-parim ta pramatr bhava vasonmisita vedyantara saṁparka sunya parimita bhavena pramatra sadharanyena svakara ivabhinno pi gocarikrtah* Mammata

To state it briefly and without any technicality, there is in the mind a latent impression of feelings which we once went through and this is roused when we read a poem which describes similar things. By universal sympathy we become part and parcel of the same feeling and imagine ourselves in that condition. Thus the feeling is raised to a state of relish, called Rasa in which lies the essence of poetic enjoyment. It will be noticed that these theorists presuppose latent impression of experience (*vasanā*) and universal sympathy (*sadhāranya* or *sādhāranīkarana*). Those who have never experienced the feeling of love for instance, and have therefore no impression of experience left in them as well as those who have no sense of community of human feelings can never relish Rasa in poetry. The *vasanā* we are told is natural (*svābhavikī* or *naisargiki*) but it may be acquired by study and experience. The writers on Poetics, therefore, are merciless in their satire on dull grammarians and old Mimamsakas to whom such relish of Rasa is denied and they declare unanimously that *rasika eva rasāsvade yogyah*. As Rasa is not an objective entity which can reside in the hero or the actor it is realised, as Dhanañjaya puts it (iv 36) by the reader's own capacity of enjoyment. Thus a degree of culture and aesthetic instinct is demanded in the critic, the *rasika* or *sahṛdaya*, who is the *adhikarin* dignified with the appellation of *pramātṛ* compatible with this subtle and extraordinary conception of poetry. As Abhinavagupta puts it *adhikari catra vimala pratibhanaśali hṛdayah*, and elsewhere (*Locana* p 11) he describes such a *sahṛdaya* as *yeṣam kavyānuśilanabhyasa vaśad viśadībhute manomukure varnaniya tanmayibhavana yogyatā te hṛdaya samvada-bhajah sahṛdayah*

It may also be pointed out that this subtle conception of Rasa makes it difficult to express the notion properly in Western critical terminology. The word has been translated etymologically by the terms 'flavour' 'relish' 'gustation' 'taste' 'Geschmack' or 'saveur', but none of these renderings seems to be adequate. The simpler word 'mood' or the term Stim

mung' used by Jacobi, may be the nearest approach to it, but the concept has hardly any analogy in European critical theories. Most of the terms employed have ideational associations of their own, and are therefore not strictly applicable. For instance, the word 'taste' or 'relish,' though literally correct, must not be understood to imply aesthetic or moral judgment, 'good or bad taste,' but must be taken to indicate an idea similar to what we mean when we speak of tasting food. At the same time, this realistic description must not lead us to drag it down to the level of a bodily pleasure; for this artistic pleasure is given as almost equivalent to the philosophic bliss, known as *ānanda* being lifted above worldly joy.

This peculiar condition of the ego, the Rasa, is realised through the characteristic function of *vyañjanā* or suggestion in poetry. The idea is elaborated by later theorists, who take pains to show that it does not come under the province of *abhidhā* (denotation), nor of *tātparya* (import), nor of *lakṣaṇā* (indication), nor of *pratyakṣa* (perception), nor of *anumāna* (inference), nor of *smarana* (reminiscence), admitted by philosophers and grammarians. Into these technicalities which properly come under the discussion of the *vyañjanā-vṛtti*, we need not enter; but it may be noted that Abhinava describes this *abhivyakti*, which is taken as synonymous with *carvanā*,[1] as *vīta-vighna-pratīti* or cognition rendered free from obstacles. Following him, Jagannātha notes in this connexion: *vyaktiś ca bhagnāvaraṇā cit, yathā hi śarāvādinā pihito dīpas tan-nivṛttau sannihitān padārthān prakāśayati, svayaṁ ca prakāśate, evam ātma-caitanyaṁ vibhāvādi-saṁvalitān ratyādīn*. Similarly *carvanā* is described by the author of the *Prabhā* as *vibhāvādi-samūhālambanena ratyavacchinna caitanyābhivyaktiś carvanā, sā ca bhagnāvaraṇā cit*. The cognition of Rasa, therefore, is a distinct realisation freed from all doubts and obstacles by means of the *vibhāvas* etc., which are accordingly designated

[1] *vyaktiś carvaneti paryāyah*, Govinda, p. 62.

as *vighnāpasāraka*[1] It is variously described as *camatkāra-nirveśa* (awakening of poetic charm), *rasanā* (relish) *āsvāda* (taste), *bhoga* (fruition) *samāpatti* (accomplishment), *laya* (fusion) and *viśrānti* (repose)[2]

The essence of Rasa, therefore, consists in its *āsvāda* or *carvanā* (*carvyamanaika prāṇah*) which is *alaukika*, being incompassable by the ordinary processes of knowledge It is a relish in which the Rasa alone apart from its constituent elements, is raised to consciousness, and it is therefore, described as a relish in which the contemplation of any other thing but Rasa itself is lost (*vigalita vedyāntarā*) or which is free from the contact of aught else perceived (*vedyantara-sparśa śunya*), like the state of mind lost in the philosophic contemplation of Brahma It is not capable of proof or designation and cannot be made known, because its perception is inseparable from its existence, or in other words, it is identical with the knowledge of itself[3] The only proof of the existence of Rasa is its relish itself by the *sahṛdaya*[4] It is therefore *sakala sahṛdaya hṛdaya samvedana sakṣika* or in the words of Mammaṭa *sakala sahṛdaya saṁvādabhājā pramatra gocarikṛtah* Although it is a very intimate relish *camatkāra* is supposed to constitute its life breath This *camatkara*, which has been compared to the 'wonder spirit' of modern critics is described by Viśvanātha as a kind of expanding of the mind of which another name is 'wonder' (*camatkaraś citta vistara rupo vismayāpara paryayah*) implying that the marvellous always underlies the Rasa (*tac camatkāra sāratve sarvatrapy adbhuto rasah* under iii 3) Jagannātha, however,

1 See Hemacandra p 63 *sarvatha rasanatmaka vita vighna pratiti grahyo bhava eva rasah tatra vighnapasaraka vibhava prabhṛtayah* where the *vighnas* are enumerated as seven in number and discussed in detail

2 *loke sakala vighna vinirmuktā saṁvittir eva camatkara nirveśa-rasanāsvadana bhoga-samapatti laya viśrantyadi śabda r abhidhīyate* Hemacandra *loc cit* following Abhinava

3 Viśvanātha iii 20 4 *Ibid* iii 26

completes the idea by correlating this *camatkāra* with the *vaicitrya* or *vicchitti* of the Alaṁkāra School who mean by it a special charm due to an act of imagination on the part of the poet (*kavi karma* or *kavi pratibhā*) underlying and constituting the essence of all poetic figures[1] The *camatkāra* therefore which is the essence of all poetic figures is also the essence of Rasa and has been defined[2] as a fact of our consciousness (*anubhava sākṣika*) consisting of extraordinary pleasure (*alaukikāhlāda*) which depends on a concept formed by continued contemplation of itself

The last step in this idea was taken by the attempt of bringing Poetry to the level of Religion by likening this aesthetic enjoyment to the ecstatic bliss of divine contemplation (*brahmāsvada*) Viśvanatha sums up the idea briefly thus The Rasa arising from the exaltation of *sattva* (purity) indivisible self manifested made up of joy and thought in their identity free from the contact of aught else perceived akin to the realisation of Brahma the life whereof is super mundane wonder is enjoyed by those competent in inseparableness (of the object from the realisation thereof) and as it were in its own shape[3] It follows from this that the *pramatr* to whom alone this bliss is vouchsafed is like a *yogin* or devotee who deserves this preference through his accumulated merits (*puṇyavantah pramṇvanti yogivad rasa saṁtatim*)

This in its general outlines is the Rasa theory as finally fixed by the Dhvani School and all later writers from Dhananjaya to Jagannatha accept this new interpretation and attempt to work it out in detail Thus an endeavour was made not only to explain the concept of Rasa in terms of inward experience but also to absorb this idea of aesthetic delectation into the new theory of Dhvani and make it appli

1 See Jacob *Ueber Begriff und Wesen der poetischen Figuren* in *GN* 1908 where this conception of an *alaṁkāra* is explained See also Introd to the *Vakrokti-jīvita* ed S K De

2 *Rasagangādhara* p 4 ed Bombay 1916

3 *Sahitya-darpana* iii 2 3 ed Durgaprasāda p 27 f

cable to poetry and the Rasa School properly so called began to merge from this time onwards into the dominant Dhvani School Even Mahimabhatta who attempted to demolish the Dhvani theory was forced to acknowledge Rasa and declare that on this point there is no difference of opinion between himself and the Dhvanikara[1], the only difference existing with regard to the function *par excellence* which should be operative in poetry But the Dhvani School and its followers consider Rasa as an element of the unexpressed only, and though their theory which puts a great emphasis on *rasa-dhvani* practically leads to such a conclusion, both the Dhvanikara and Anandavardhana are yet careful not to erect it into the very soul of poetry From the theoretical standpoint at least they could not give exclusive preference to *rasa dhvani* however important it may be, for in their complete scheme of Poetics the unexpressed may also take the form of *vastu dhvani* and *alamkara dhvani* and the centre of gravity in a poem may lie in its matter or in its poetic figure as well as in its Rasa Abhinavagupta however appears to have attached little weight to these theoretical considerations and brushing them aside he boldly brings forward the essentiality of Rasa declaring that there can be no poetry without Rasa (*na hi tacchunyam kavyam kimcid asti*[2]) because all poetry lives through *rasa* (*rasenaiva sarvam jivati kavyam*) He attempts however to reconcile the theoretical discrepancy by saying that although admittedly the unexpressed may also take the form of a *vastu* or an *alamkara* these two kinds of suggestion' resolve themselves ultimately into the suggestion of Rasa which is in fact the essence of poetry[3] This opinion apparently led Viśvanatha to push the theory to its logical limit and formulate his somewhat extreme view that the Rasa alone constitutes the essence of poetry (1 3) But the

1 *kāvyasyātmani rasād rupe na kasyacid mat h* p 22

2 *Locana* p 65

3 *rasa eva vastuta ātmā vastvalamkāra-dhvani tu sarvathā rasam prati paryavasyete* p 27

considerations which led the founders of the Dhvani theory to leave this view wisely unstated, could not be easily put out of the way, and Jagannatha objects on this very ground The definition of poetry given by Viśvanatha he says, cannot be accepted, because thereby poetry in which the central charm lies in the matter or in the poetic figure (e g in professedly descriptive and ornamental poetry) would be entirely excluded and such an exclusion is not warranted either by theory or by the practice of great poets Viśvanātha anticipates this objection by saying that in these cases there is a semblance of Rasa (*rasabhasa*) and the verse given in *Dhvanyaloka* p 20 as an instance of *vastu dhvani* is in his opinion, admissible because there is a touch of Rasa (*rasa sparsa*) and not because mere *vyangya vastu* can constitute the essence of poetry Jagannatha replies that nothing is gained by this clumsy subterfuge of an indirect reference to Rasa because such a reference may also be construed in phrases like the cow moves' or 'the deer leaps' This cannot be taken as a criterion because thereby any and every content of poetry would be reduced to the position of a *vibhava anubhava* or *vyabhicari bhava* of the Rasa [1] Jagannatha himself one of the latest writers on the subject, therefore tries to solve the difficulty by studiously avoiding all mention of Rasa in his definition of poetry, although in theory he, like Viśvanatha adheres in the main to the views of the Dhvani School Jagannatha mentions as many as eight different theories about Rasa (p 28), but the existence of so many conflicting views as well as the fact that Rasa cannot be taken as the essence of all poetry, makes him define poetry as *ramaniyartha pratipadakah śabdah* inasmuch as all theorists agree that Rasa, which cannot be manifested without an accompanying state of joy conveys a peculiar *ramaniyata* essential to poetry [2] It will be noticed there-

1 See on th s point *Sahitya darpana* pp 16 f and *Rasa gangadhara* pp 7-8 Cf also Govinda *Pradipa* ed Kāvyamālā 1912, p 11

2 *ittha h nānā jātiyabhih śemāṣibhir nānā rupataj āvasito p*

fore, that recognition was refused to any attempt, like that of Viśvanātha, to develop the theory further out of itself; and the views of the Dhvani School, as represented later by Mammaṭa, became in spite of many attempts at improvement in detail, a kind of canonical code for all future time.

In spite of this unquestioned dominance of the Dhvani School, which amply recognised Rasa but regarded it as one of the phases of the unexpressed in poetry, one class of writers still adhered to Rasa as the only element worth considering in poetry, although they never theoretically discussed the position like Visvanātha, and built up a system on its basis Of all the Rasas, however, as *śṛngāra* or love forms the absorbing theme of Sanskrit poetry and drama in general, and as this particular poetic mood possesses an almost universal appeal, these writers naturally work out the *śṛngāra* in all its detail, and we have in consequence a body of erotico-rhetorical treatises, of which the earliest and the most remarkable is Rudrabhaṭṭa's *Śṛngāra tilaka*, one of whose avowed objects (i 5) is to apply the idea of Rasa, already discussed in connexion with the drama by Bharata and others, to the case of poetry. Following upon this we have Bhoja's *Sṛngāra-prakāśa*, cited by Vidyādhara (p. 98) and Kumārasvāmin (p. 221),[1] which deals with the subject in the usual elaborate cyclopaedic manner of its author, with profuse illustrations of every phase of the sentiment, in no less than twenty chapters. After this come innumerable works of a similar nature, which take Rasa, especially *śṛngāra*, as their principal theme, and which were composed with the apparent object of guiding the poet in the composition of erotic pieces so popular and profuse in Sanskrit poetry Of these the *Bhāva prakaśa* of Śāradātanaya, which produces the substance of most of the chapters of

manuṣibhih paramahlādaviṇabhavitayā pratīyamanah prapañce'smin raso ramanīyatām avahatīti nirvivadam, p 29

1 A MS of this work has been acquired by the Madras Govt Oriental MSS Library, and V Raghavan has given an extensive account, based on this MS, of this work in his *Bhoja s Śṛṅgara Prakaśa* vol i (in 2 pts), Bombay 1940

Bhoja's work and the *Rasarnava* of Śiṅgabhūpala as well as the two well known works of Bhānudatta the *Rasa mañjarī* and *Rasa taraṅginī* deserve mention None of these special ised treatises however add anything of speculative interest to a topic already thrashed out to its extreme, and as they belong properly to the province of Erotics rather than Poetics a treatment of them must be sought elsewhere The simple idea elaborated more or less in all these works[1] is that the fundamental Rasa is *śṛṅgāra*, which is consequently treated in detail with regard to its *vibhāvas* etc This brings in topi cally the extensive discussion of Nāyaka and Nayikā and their various conditions and emotions acting as a factor of the Rasa Into these elaborate definitions distinctions and classi fications of the amatory sentiment with its varying emotional moods and situations which these works industriously discuss and which always possessed an attraction to mediaeval scholastic minds we need not enter here in the discussion of general principles These theorists delight in arranging into divisions and subdivisions according to rank character circumstances and the like all conceivable types of the hero the heroine and their adjuncts together with the different shades of gestures graces feelings moods and emotions in conformity to the tradition which had already obtained in the sphere of Dramaturgy We cannot refuse to recognise the subtle power of analysis and insight which these essays indicate and although much of it is marked by scholastic

1 This is clear from the attitude of Bhoja in his *Śṛṅgāra prakāśa* as reported by Vidyādhara and Kumārasvamin both of whom point out that Bhoja accepts only one Rasa the Erotic (*rajā tu śṛṅgāram ekam eva śṛṅgāra prakāśe rasam uraricakāra Ekāval* p 98 *śṛṅgāra eka eva rasa iti śṛṅgaraprakāśa kārah Ratnāpana* p 221) Although Bhoja mentions as many as ten Rasas in his *Sarasvatī kaṇṭhābharaṇa* he appears to devote almost exclusive attention to *śṛṅgāra* in his treatment In the same way Rudrabhaṭṭa declares *śṛṅgaro nayako rasah* i 20 and Bhānudatta appears to take it for granted that *śṛṅgara* occupies an honoured place among all the Rasas (*tatra raseṣu śṛṅgārasyābhyarhitatvena* ed Benares p 21)

formalism there is an unmistakble attempt to do justice to facts not only as they appear to experience but to the observation of general poetic usage In the elaborate working out of the general thesis that the Rasa is evolved on the basis on one or other of what they call the permanent mental moods with the help of various emotional adjuncts, the writers on Poetics have proceeded a long way in the careful analysis of poetic emotions, the psychology of which bears an intimate relation to their theory and in itself deserves separate study

A new turn was given to the theory by Rūpa Gosvamin's *Ujjvala nilamani* which brings erotico religious ideas to bear upon the general theme of Rasa It attempts to deal with Rasa in terms of the Vaiṣnava idea of *ujjvala* or *madhura rasa* by which is meant the *srngara rasa* the term *ujjvala* being apparently suggested by Bharata's description of that Rasa [1] The *madhura rasa*, however is represented not in its secular aspect but primarily as a phase of *bhakti rasa* (*madhurākhyo bhakti rasah* i 3), for the Vaiṣnava theology admits five Rasas as forming roughly the five degrees or aspects of the realisation of Bhakti or faith, viz *śanta* (tranquillity), *dasya* (also called *priti* servitude or humility) *sakhya* (also called *preyas* friendship or equality) *vatsalya* (parental affection) and *madhurya* (sweetness) The last also called the *ujjvala rasa* being the principal is termed *bhakti rasa raj*[2] and constitutes as such, the subject matter of the present treatise The *kṛṣna rati* or the love of Kṛṣna forms the *sthayi bhava* of this Rasa and the recipient here is not the literary *sahṛdaya* but the *bhakta*

1 *yat kiñcil loke śuci medhyam ujjvalaṁ darśanīyaṁ va tac chṛṅgareṇopamiyate* ed Grosset pp 89-90

2 I 2 explained by Jiva Gosvamin as *śānta priti preyo vātsaly ojjvala namasu mukhyeṣu sa evojjvalāpara paryāyo bhakti rasānāṁ rajā madhurākhyo rasah* ed Kāvyamālā p 3

the faithful[1] This *sthāyi bhāva* known as *madhura rati* which is the source of this particular Rasa is defined in terms of love of Kṛṣṇa[2], and the nature of the Nayaka and Nayikā is defined in the same manner and their feelings and emotions illustrated by examples adduced from poems dealing with the love stories of Kṛṣṇa and Radhā The work is therefore essentially a Vaiṣṇava religious treatise presented in a literary garb taking Kṛṣṇa as the ideal hero with the caution however that what is true of Kṛṣṇa as the hero does not apply to the ordinary secular hero (i 18 20)

APPENDIX

[We give in the following pages the relevant text of Abhinavagupta s commentary on Bharata ch vi with reference to his famous Sūtra on Rasa referred to in this monograph The passage gives a learned summary of the various theories on Rasa obtaining in Abhinava s time Most of it has been as we have noticed appropriated by Hemacandra in his commentary on his own *Kāvyānuśāsana* (p 57f) Manuscripts of Abhinava s commentary are by no means plentiful and so far two copies are known to be in ex stence one of which is now in the Trivandrum Palace Library and the other in the Government Oriental Manuscripts Library Madras Our text is based on a Devanāgari transcript procured for us by Mm Gaṅganath Jha presumably from the Trivandrum MS The text offered here being based on such imperfect material is indeed deficient and unsatisfactory in many places but it is

1 *s ādya ā l ṛd bi aktānām ānī ā śra anād bhil |*
eṣā kṛṣṇa rat l sthāyī bl āvo bhakti raso bha ct ||
c ted by J va Gosvām n p 4

2 *madhurākhyayā rater lakṣaṇam coktam—*
m o ha cr mṛgākṣyāś ca sa l bl ogasyād kāraṇam |
madhurapa a paryāya priyatākl yod tā rat h |
ibid loc c t

published in this tentative form out of a consideration of its importance We have noted some readings from the Madras MS also]

एतन्नेति श्रीशङ्कुक । विभावाद्ययोगे स्थायिनो लिङ्गाभावेनावगत्यनुपपत्ते , भावाना पूर्वमभिधेयताप्रसङ्गात्, स्थितदशायां लक्षणान्तरवैयर्थ्यात् मन्दतर-तममाध्यस्थ्याद्यानन्त्यापत्ते , हास्यरसे[6] षोढात्वाभावप्राप्ते , कामावस्थासु दशस्वसङ्ख्यरसभावादिप्रसङ्गात्, शोकस्य प्रथमतीव्रत्व कालात्तु मान्द्यदर्शनम्, क्रोधोत्साहरतीनाममर्षस्थैर्यसेवाविपर्यये ह्रासदर्शनमिति विपर्ययस्य दृश्यमानत्वाच्च। तस्माद्धेतुभिर्विभावाख्यै कार्यैश्चानुभावात्मभि सहचारिरूपैश्च व्यभिचारिभि प्रयत्नार्जिततया कृत्रिमैरपि तथानभिमन्यमानैरनुकर्तृस्थत्वेन लिङ्गबलत प्रतीय-मान स्थायी भावो मुख्यरामादिगतस्थाय्यनुकरणरूपत्वादेव च नामान्तरेण व्यपदिष्टो रस । विभावा हि काव्यबलादनुसन्धेया, अनुभावा शिक्षात, व्यभिचारिण कृत्रिमनिजानुभावार्जनबलात्। स्थायी तु काव्यबलादपि नानुसन्धेय । रति शोक इत्यादयो हि शब्दा रत्यादिकमभिधेयीकुर्वन्त्यभि यानत्वेन, न तु वाचिकाभिनयरूपतयावगमयन्ति। न हि वागेव वाचिकम्, अपि तु तया निर्वृत्तम्, अङ्गैरिवाङ्गिकम्। तेन—'वाडवेनेव जलधि शोक क्रोधेन पीयते' इति। तथा—'शोकेन कृतस्तम्भस्तथा स्थितो यो-ऽनवस्थितावन्दे'[8] इत्येवमादौ न शोकोऽभिनेयोऽपि त्वभिधेय । 'भाति पतितो लिखन्त्या'[9] इत्यनेन तु वाक्येन स्वार्थमभिदधता उदयनगत सुखात्मा रति-स्थायिभावोऽभिनीयते, न रूप्यते[10]। अवगमनशक्तिर्ह्यभिनयन वाचकत्वा-दन्या। अतएव स्थायिपद सूत्रे भिन्नविभक्तिकमपि नोपात्तम्। तेन रति-रनुक्रियमाणा शृङ्गार इति तदात्मकत्व तत्प्रभवत्व च युक्तम्। अर्थक्रियापि मिथ्याज्ञानाद्दृष्टा। न चात्र नर्तक एव सुखीति प्रतिपत्ति, नाप्ययमेव राम

6 नाट्यशास्त्रे ६।५१

7 'विश्वाकाराप्यपायोऽपि दुरन्तोऽपि महार्णवः' इत्यस्य पूर्वार्धं हेमचन्द्रे।

8 पद्यपूर्वार्धमिदं हेमचन्द्रे खण्डितमेव प्रतीयते, उत्तरार्धं तु तत्र "हृदय-स्फुटनभयार्त्तैरादिष्टमभ्यर्थीत सचिवै" इत्युपलभ्यते।

9 'भाति पतितो लिखन्त्यास्तस्या बाष्पाम्बुशीकरकणौघ ।
स्वेदोद्गम इव करतलसंस्पर्शादेष मे वपुषि ॥'
इति हेमचन्द्र धृतरत्नावलीस्थ श्लोक ।

10 न रूप्यते इति मद्रासादर्शपुस्तके।

इति। न चाप्ययं न सुखीति, न चापि तत्सदृश इति। किंतु यः सुखी रामोऽसावयमिति प्रतीतिरस्तीति। तदाह—

> प्रतिभाति न संदेहो न तत्त्वं न विपर्ययः।
> धीरसावयमित्यस्ति नासावेवायमित्यपि॥
> विरुद्धबुद्धिसंभेदादविवेचितसंप्लवः।
> युक्त्या पर्यनुयुज्येत स्फुरन्ननुभवः कया॥ इति।

तदिदमप्यन्तस्तत्त्वशून्यं विमर्दक्षममित्युपाध्यायाः[11]।

तथा हि—अनुकरणरूपो रस इति यदुच्यते तत् किं सामाजिकप्रतीत्यभिप्रायेणोत नटाभिप्रायेण? किं वा वस्तुवृत्तविवेचकव्याख्यातृबुद्धिसमवलम्बनेन? यथाहुर्व्याख्यातारः खल्वेवं विवेचयन्तीति। अथ भरतमुनिवचनानुसारेण तदाह पक्षोऽसन्नतः। किंचिद्धि प्रमाणेनोपलब्धं तदनुकरणमिति शक्यं वक्तुम्। यथा—एवमसौ सुरां पिबतीति सुरापानानुकरणत्वेन पयःपानं प्रत्यक्षावलोकितं प्रतिभाति। इह च नटगतं किं तदुपलब्धं सदनुकरणतया भातीति चिन्त्यम्। तच्छरीरं तन्निष्ठं प्रतिशीर्षकादि रोमाञ्चगद्गदिकादि भुजाक्षेपवलनप्रभृति भ्रूक्षेपकटाक्षादिकं च न रतेश्चित्तवृत्तिरूपतयानुकारत्वेन कस्यचित् प्रतिभाति। जडत्वेन भिन्नेन्द्रियग्राह्यत्वेन भिन्नाधिकरणत्वेन च ततोऽतिवैलक्षण्यात्। मुख्यामुख्यावलोकने च तदनुकरणप्रतिभासो न च रामगता रतिरुपलब्धपूर्विणः केचित्। एतेन रामानुकारी नट इत्यपि निरस्तः प्रवादः।

अथ नटगता चित्तवृत्तिरेव प्रतिपन्ना सती रत्यनुकारः शृङ्गार इत्युच्यते तत्रापि किमात्मकत्वेन सा प्रतीयत इति चिन्त्यम्। ननु प्रमदादिभिः कारणैः कटाक्षादिभिः कार्यैर्धृत्यादिभिश्च सहचारिभिर्लिङ्गभूतैर्या लौकिकी कार्यरूपा कारणरूपा सहचारिरूपा च चित्तवृत्तिः प्रतीतियोग्या, तदात्मकत्वेन सा नटचित्तवृत्तिः प्रतिभाति। हन्त तर्हि रत्याकारेणैव सा प्रतिपन्नेति दूरे रत्यनुकरणतावाचोयुक्तिः।

11 भट्टतोत' इति हेमचन्द्र।

कृत, स उत्तरत्र स्वावसरे चर्चयिष्यते। तस्मात्सामाजिकप्रतीत्यनुसारेण स्थाय्यनुकरणं रस इत्यसत्। न चापि नटस्यैव प्रतिपत्तिः रामं तच्चित्तवृत्तिं वानुकरोमीति। सदृशकरणं हि तावदनुकरणमनुपलब्धप्रकृतीनां'' न शक्यं कर्तुम्।

अथ पश्चात्करणमनुकरणं तल्लोकेऽप्यनुकरणात्मिकेति प्रसङ्गः। अथ न नियतस्य कस्यचिदनुकारोऽपि तूत्तमप्रकृते शोकमनुकरोमि, तर्हि केनेति चिन्त्यम्? न तावच्छोकेन, तस्य तदभावात्। न चाश्रुपातादिना शोकस्यानुकार, तद्विलक्षणत्वादित्युक्तम्। इयत्तु स्यादुत्तमप्रकृतेर्यें शोकानुभावास्तानहमनुकरोमीति। तत्रापि कस्योत्तमप्रकृते? यस्य कस्यचिदि चेत्, सोऽपि विशिष्टतां विना कथं बुद्धावारोपयितुं शक्य। स एवं रोदितीति चेत्, स्वात्मापि मध्ये नटस्यानुप्रविष्ट इति पतितोऽनुकार्यानुकर्तृभेद। किं च, नट शिक्षावशात्स्वविभावस्मरणाच्चित्तवृत्तिसाधारणीभावेन हृदयसंवादात् केवलमनुभावान् प्रदर्शयन् काव्यसमुचितकाकुप्रभृत्युपस्कारेण पठन्नेव इत्येतावन्मात्रेऽस्य प्रतीतिर्न त्वनुकार वेद्यते। कान्तवेषानुकारवद्धि न राम''चेष्टितस्यानुकार। एतच्च प्रथमाध्यायेऽपि दर्शितमस्माभि। नापि वस्तुवृत्तानुसारेण तदनुकारत्वम्, अनुसंधेयमानस्य वस्तुवृत्तत्वानुपपत्ते। यच्च वस्तुवृत्तं तद्दर्शयिष्याम। न च मुनिवचनमेवंविधमस्ति क्वचित् स्थाय्यनुकरणं रस इति। नापि लिङ्गमतोऽर्थे''मुनेरुपलभ्यते। प्रत्युत ध्रुवगानतालचैचित्र्यनाट्यशोभाजीवनं निष्पत्तादिविपर्ययं लिङ्गमिति संग्रहाध्यायान्ते वितनिष्याम। सदृशानुकरणमित्याद्यन्यथापि शक्यगमनिकमिति तदनुकारेऽपि न च''नामान्तर कान्तवेषस्यानुकरणादौ। यथोच्यते—वर्णैर्हरितालादिभि संयुज्यमान एव गौरित्यादि, तत्र यथाभिव्यज्यमान इत्यर्थोऽभिप्रेततरादस्य। न हि सिन्दूरादिभि पारमार्थिको गौरिति

व्यज्यते प्रदीपादिभिरिव[18]। किन्तु रसरूपः समूहविशेषो निरस्यते। तथा हि सिन्दूरादयो गवावयवसन्निवेशसदृशेन सन्निवेशविशेषेणावस्थिता गोसदृगिति प्रतिभासस्य विषयः, नैवं विभावादिसमूहो रतिसदृशताप्रतिभासः। तस्मादनुमानानु-करणं रस इत्यसत्।

येन त्वभ्यधायि—सुखदुःखजननशक्तियुक्ता विषयसामग्री बाह्यैव सांख्यदृशा सुखदुःखस्वभावो रसः, तस्याश्च सामग्र्या दलस्थानीया विभावाः संस्कारकाः, अनुभावव्यभिचारिणः स्थायिनस्तु तत्सामग्रीजन्या आन्तराः सुखदुःखस्वभावा इति, तेन स्थायिभावान् रसत्वमित्यादावुपचार[19] इत्यङ्गीकुर्वता ग्रन्थविरोधः स्वयमेव बुध्यमानेन दूषणाविष्करणमीर्ष्यया प्रामाणिको जनः परिरक्षित इति किमस्योच्यते। यत्त्वन्यत्तु न प्रतीतिवैषम्यप्रसङ्गादि तत्किं यदस्योच्यताम्।

भट्टनायकस्त्वाह—रसो न प्रतीयते, नोत्पद्यते, नाभिव्यज्यते। स्वगतत्वेन हि प्रतीतौ करुणे दुःखित्वं स्यात्। न च सा प्रतीतिर्युक्ता सीतादेरविभावत्वात्, स्वकान्तास्मृत्यसंवेदनात्, देवतादौ साधारणीकरणायोग्यत्वात्, समुद्रलङ्घनादेरसाधारण्यात्। न च तद्वतो रामस्य स्मृतिः, अनुपलब्धत्वात्। न च शब्दानुमानादिभ्यस्तत्प्रतीतौ लोकस्य सरसता युक्ता प्रत्यक्षादिव। नायकयुगलकावभासे हि प्रत्युत लज्जाजुगुप्सास्पृहादिस्वोचितचित्तवृत्त्यन्तरोदयव्यग्रतयाभाव[20]त्वमथापि स्यात्, तन्न। प्रतीतिरनुभवस्मृत्यादिरूपा रसस्य युक्ता। उत्पत्तावपि तुल्यमेतद्दूषणम्। शक्तिरूपत्वेन पूर्वं स्थितस्य पश्चादभिव्यक्तौ विषयार्जनतारतम्यापत्तिः। स्वगतत्वपरगतत्वादि च पूर्ववद्विकल्प्यम्। तस्मात् काव्ये दोषाभावगुणालङ्कारमयत्वलक्षणेन, नाट्ये चतुर्विधाभिनयरूपेण, निबिडनिजमोहसङ्कटनिवारणकारिणा विभावादिसाधारणीकरणात्मनाभिधातो द्वितीयेनांशेन भावकत्वव्यापारेण भाव्यमानो रसोऽनुभवस्मृत्यादिविलक्षणेन, रजस्तमो-

18 प्रतिवादिभि इति दुष्टः पाठः।

19 'स्थायिभावान् रसत्वमुपनयाम इत्यादावुपचार' इति हेमचन्द्रधृत पाठः।

20 व्यग्रतया कास्य सरसत्वमथापि इति संक्षिप्तपाठो ग्रन्थप्रकाशे।

ऽनुवेधवैचित्र्यबलाद्द्रुतिविकासविस्तारलक्षणेन, सत्त्वोद्रेकप्रकाशानन्दमयनिज-संविद्विश्रान्तिलक्षणेन परब्रह्मास्वादसविधेन भोगेन परं भुज्यत इति।[21]

तत्र पूर्वपक्षोऽयं भट्टलोल्लटपक्षानभ्युपगमादेव नाभ्युपगत इति तद्दूषणमनुत्थानोपहतमेव। प्रतीत्यादिव्यतिरिक्तश्च संसारे को भोग इति न विद्मः। रसनेति चेत्, साप्यत्र प्रतिपत्तिरेव। केवलमुपायवैलक्षण्यान्नामान्तरं प्रतिपद्यतां दर्शनानुमितिश्रुत्युपमितिप्रतिभानादिनामान्तरवत्। निष्पादनाभिव्यक्तिद्वयानभ्युपगमे च नित्यो वासन्वा रस इति न तृतीया गतिः स्यात्। न चाप्रतीतं वस्त्वस्ति व्यवहारे योग्यम्। अथोच्यते प्रतीतिरिति रसस्य भोगीकरणम्, तच्च रत्यादिस्वरूपम्, तदस्तु। तथापि न तावन्मात्रम्। यावन्तो हि रसास्तावन्त एव रसनात्मनः प्रतीतयो भोगीकरणस्वभावाः। गुणानां चाङ्गाङ्गिवैचित्र्यमनन्तमकल्प्यमिति का त्रित्वेनेयत्ता।

भावनाभाव्य एषोऽपि शृङ्गारादिगणो मतः[22]।

इति। यत्काव्येन भाव्यन्ते रसा इत्युच्यते तत्र विभावादिजनितचर्वणात्मकास्वादरूपप्रत्ययगोचरतापादनमेव यदि भावनं तदभ्युपगम्यत एव। यदुक्तम् —

संवेदनाख्यव्यङ्ग्य[स्तु] परसंवित्तिगोचरः।
आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते॥

इति, तत्र व्यज्यमानतया व्यङ्ग्यो लक्ष्यते। अनुभवेन च तद्विषय इति मन्तव्यम्। नन्वेवं कथं रसतत्त्वम्? आस्तां किं कुर्मः।

प्रासादसिद्धे किमपूर्वमेतत्
संविद्विकासेऽधिगतागमित्वम्।

21 काव्यालोकलोचने (पृ ६०-६८) एतन्मतव्याख्यानं दृश्यते।

22 अभिधा भावना चान्या तद्भोगीकृतमेव च।
अभिधाधामतां याते शब्दार्थालङ्कृती ततः॥
भावनाभाव्य एषोऽपि शृङ्गारादिगणो मतः।
तद्भोगीकृतरूपेण व्याप्यते सिद्धिमान्नरः॥
इति हेमचन्द्रधृत भट्टनायककारिकाद्वयम्।

15

इदं स्वप्रज्ञामहार्हदेव
द्वन्द्वेन किं दूषयिता न लोक ॥
ऊह्यार्थमार्गा यदर्थतत्त्व
धी पश्यति भ्रान्तिमपैदयन्ता ।
अत्र तदार्थै परिकल्पितानां
विपश्चित्सोपानपरंपराणाम् ॥
चित्रं निरालम्बनमेव मन्ये
प्रमेयसिद्धौ प्रथमावतारम् ।
तन्मार्गलाभे सति सेतुबन्ध-
पुरप्रतिष्ठादि न विस्मयाय ॥
तस्मात्सतामत्र न दूषितानि
मतानि तान्यव तु शोधितानि ।
पूर्वप्रतिष्ठापितयोजनासु
मूलप्रतिष्ठाफलमामनन्ति ॥

तदुच्यताम्—परिशुद्धतत्त्वमुक्तमेव मुनिना, न त्वपूर्वं किंचित् । तथा ह्याह—काव्यार्थान् भावयन्तीति तत् काव्यार्थो रस । यथा हि—"राजीरायते स्वामनो प्रासाद्" (तै ब्रा) इत्यादौ अर्थवादलक्षितस्वाधिकारिणं प्रतिपत्तिमात्रादिति-कर्तव्यतोचितात्[23] प्रथमप्रवृत्तादनन्तरमधिकैवोपात्तकालतिरस्कारेणैव आस्ते । मद्दातीत्यादिरूपा सकमकादिस्वभावा । यथा दर्शनं प्रति भावकादिविधुयोगादि-भासाभिर्व्यवहृता प्रतिपत्तिस्तथैव काव्यात्मकादपि शब्दादधिकारिणोऽधिकास्ति प्रतिपत्ति । अधिकारी चात्र विमलप्रतिभानशालिहृदय । तस्य च 'ग्रीवा-भङ्गाभिरामम्'[24] इति, 'उमापि नीलालक'[25] इति, 'हरस्तु किंचित्'[26] इत्यादि वाक्येभ्यो वाक्यार्थप्रतीतेरनन्तरं मानसी साक्षात्कारात्मिका अपहस्तिततत्-तद्वाक्योपात्तकालादिविभागा तावत्प्रतीतिरुपजायते । तस्यां च यो मृगपोतकादि-

23 प्रतिपत्तिमात्रादितौत' इत्यादि मद्रासादर्शपुस्तके लभ्यते ।
24 अभिज्ञानशकुन्तले १।७ 25 कुमारसंभवे ३।६२
26 तत्रैव ३।६७

भीति तस्य विशेषरूपत्वाभावाद्भीत[27] इति त्रासकस्यापारमार्थिकत्वाद्भयमेव परं देशकालाद्यनालिङ्गितम्। तत एव भीतोऽहं भीतोऽयं शत्रुर्वयस्यो मध्यस्थो वेत्यादिप्रत्ययेभ्यो दुःखसुखादिकृतहानादिबुद्ध्यन्तरोदयनियमवत्तया विघ्नबहुलेभ्यो विलक्षणं निर्विघ्नप्रतीतिग्राह्यं साक्षादिव हृदये निवेश्यमानं चक्षुषोरिव विपरिवर्तमानं भयानको रसः। तथाविधे हि भये नात्मा तिरस्कृतो न विशेषत उल्लिखितः। एवं परोऽपि। तत एव न परिमितमेव साधारण्यमपि तु विततम्। व्याप्तिग्रह इव धूमाग्न्योर्भयकम्पयोरेव वा। तदत्र साक्षात्कारायमाणत्वपोषिका नटादिसामग्री। यस्यां वस्तुसतां काव्यार्पितानां च देशकालप्रमात्रादीनां नियमहेतूनामन्योन्यप्रतिबन्धबलादत्यन्तमपसरणे स एव साधारणीभावः सुतरां पुष्यति। अत एव सर्वसामाजिकानामेकघनतयैव प्रतिपत्तेः सुतरां रसपरिपोषाय सर्वेषामनादिवासनाचित्रीकृतचेतसां वासनासंवादात्।

सा चाविघ्ना संविच्चमत्कारः। तज्जोऽपि कम्पपुलकोल्लुकसनादिर्विकारश्चमत्कारः। यथा

अज्ज विहरी चमक्कइ वहकह वि ण मदरेण कलिआइ।
चदकलाकन्दलसच्छहाइ लच्छीइ अगाइ॥

तथा हि—स चातृप्तिव्यतिरेकेणाच्छिन्नो भोगावेश इत्युच्यते। भुञ्जानस्याद्भुतभोगस्पन्दाविष्टस्य च मनःकरणं चमत्कार इति। स च साक्षात्कारस्वभावो मानसाध्यवसायो वा संकल्पो वा स्मृतिर्वा तथात्वेन स्फुरन्नस्तु। यदाह

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थितानि जननान्तरसौहृदानि॥[28]

इत्यादि सर्वथा संवेदनात्मिका प्रतीतिरास्वादात्मा, यस्यां रतिरेव भाति। अत एव विशेषान्तरानुपहितत्वात् सा रसनीया सती न लौकिकीति, न मिथ्या, नानि-

27 'विशेषरूपस्याभावे' इति महामाहेश्वरपुस्तके पाठः।
28 अभिज्ञानशाकुन्तले ५.२ । 'भावस्थिराणि' इति मुद्रित पाठः।

योग्या, न लौकिकतुल्या, न तदारोपादिरूपा। तथैव चोपचयावस्थादेः देशाद्यनियन्त्रणात्, अनुकार्योऽप्यनुभावानुगामितया करणात्, विषयसामग्र्यमपि भवतु विज्ञानवादावलम्बनात्।

सर्वथा रसनात्मकवीतविघ्नप्रतीतिग्राह्यो भाव एव रसः। तत्र विघ्नापसारका विभावप्रभृतयः। तथा हि लोके सकलविघ्नविनिर्मुक्ता संवित्तिरेव चमत्कारनिर्वेशरसनास्वादनभोगसमापत्तिलयविश्रान्त्यादिशब्दैरभिधीयते। विघ्नाश्चास्यां प्रतिपत्तावयोग्यता संभावनाविरहो नाम, स्वगतत्वपरगतत्वनियमेन देशकालविशेषावेशः, निजसुखादिविवशीभावः, प्रतीत्युपायवैकल्यम्, स्फुटत्वाभावः, अप्रधानता, संशययोगश्च। तथाहि—संवेद्यमसंभावयमानः संवेद्ये संविदं निवेशयितुं न शक्नोति। का तत्र विश्रान्तिरिति प्रथमो विघ्नः। तदपसारणे हृदयसंवादोऽलोकसामान्यवस्तुविषयः। अलोकसामान्येषु चेष्टितेषु अस्खलितप्रसिद्धिजनितगाढारूढप्रत्ययप्रसरकारिप्रख्यातरामादिनामधेयपरिग्रहः। अतएव नि सामान्योत्कर्षेऽपि देशव्युत्पत्तिप्रयोजने नाटकादौ प्रख्यातवस्तुविषयत्वादिनियमेन निरूपयिष्यते। न तु प्रहसनादावेतच्च सावसर एव वक्ष्याम इत्यास्तां तावत्।

स्वैकगतानां च सुखदुःखसंविदामास्वादे यथासंभवं तदपगमभीरुतया वा तत्परिरक्षाव्यग्रतया वा तत्सदृशोपार्जिजीर्षया वा तज्जिहासया वा तत्प्रचिख्यापयिषया वा तद्गोपनेच्छया वा प्रकारान्तरेण वा संवेदनान्तरसमुद्गम एव परमो विघ्नः। परगतत्वनियमभाजामपि सुखदुःखानां संवेदने नियमेन स्वात्मनि सुखदुःखमोहमाध्यस्थादिसंविदन्तरोद्गमनसंभावनादवश्यंभावी विघ्नः। तदपाकरणे "कार्यो नातिप्रसंगोऽत्र" इत्यादिना पूर्वरङ्गनिगूहनेन प्रस्तावनालोकनेन च यो नटस्वरूपताधिगमस्तत्पुरःसरः प्रतिशीर्षकजविना तत्प्रच्छादनाप्रकारोऽभ्युपायः, अलौकिकभाषादिभेदलास्याङ्गरङ्गपीठमण्डपगतकक्ष्यादिपरिग्रहनाट्यधर्मसंहृतिः। तस्मिन् हि तस्यैवातीव एवास्यैव च सुखदुःखं चेति न भवति, प्रतीतिस्वरूपस्य निह्नवाद्रूपान्तरस्य नारोपितस्य प्रतिभासंविद्विश्रान्तिवैकल्येन स्वरूपे विश्रान्त्यभावात्। सत्यम्, तदीयरूपनिह्नवमात्र एव पर्यवसानात्। तथाहि—आसीनपाठ्यपुष्प-

गण्डकादि[29] लोके न दृष्टम्। न च तत्र किञ्चित्कस्यचित्सम्भाव्यत्वादिति स एव सर्वो मुनिना साधारणीभावसिद्धरसचर्वणोपयोगित्वेन परिकरबन्धः समाश्रित इति तत्रैव स्फुटीभविष्यतीति तदिह तावन्नोन्मीलनीयम्। अत स एष स्वपरनियततया विघ्नापसरणप्रकारो व्याख्यातः।

निजसुखादिविवशीभूतश्च कथं वस्त्वन्तरे संविदं विश्रमयेदिति तत्प्रत्यूह-व्यपोहनाय प्रतिपदार्थनिष्ठैः साधारण्यमहिम्ना सकलभोग्यत्वसहिष्णुभिः शब्दादिविषयमयीभिरातोद्यगानविचित्रमण्डपपदविदग्धगणिकादिभिरुपरञ्जनं समाश्रितम्। येनाहृदयोऽपि हृदयवैमल्यप्राप्त्या सहृदयीक्रियते। उक्तं हि—दृश्यं श्रव्यं चेति। किं च—प्रतीत्युपायानामभावे कथं प्रतीतिः स्फुटयतीति तत्कारिशब्दलिङ्गसम्भवेऽपि न प्रतीतिर्विश्राम्यति, स्फुटप्रतीतिरूपप्रत्यक्षोचित प्रत्ययसाकाङ्क्षत्वात्। यथाहुः—'सर्वा चेयं प्रमितिः प्रत्यक्षपरा' इति। स्वसाक्षात्कृते आगमानुमानशतैरपि अनन्यथाभावस्य स्वसंवेदनात्। अलात चक्रादौ साक्षात्कारान्तरेणैव बलवता तदवधारणादिति लौकिकस्तावदयं क्रमः। तस्मात्तदुभयविघ्नविघातेऽभिनयबोधकधर्मिवृत्तिप्रवृत्त्युपस्कृता समभिषिच्यन्ते। अभिनयनं हि सशब्दलिङ्गव्यापारविसदृशमेव प्रत्यक्षव्यापारकल्पमिति निश्चेष्याम।

अप्रधाने च वस्तुनि कस्य संविद्विश्राम्यति तस्यैव प्रत्ययस्य प्रधानान्तर प्रत्यनुधावतः स्वात्मनि अविश्राम्यत्वात्। अतोऽप्रधानत्वं जडे विभावानु-भाववर्गे व्यभिचारिनिचये च संविदात्मकेऽपि नियमेन नान्यमुखप्रेक्षिणि[30] सम्भवतीति तदतिरिक्तः स्थाय्येव। तथा च चर्वणापात्रं तत्र पुरुषार्थनिष्ठा काश्चित् संविद इति प्रधानम्। तद्यथा—रतिः कामतदनुषङ्गिधर्मार्थनिष्ठा, क्रोधस्तत्प्रधानेष्वर्थनिष्ठः कामधर्मपर्यवसितोऽप्युत्साहः, समस्तधर्मादिपर्य वसिततत्त्वज्ञानजनितनिर्वेदप्रायविभावो मोक्षोपाय इति तावदेषां प्राधान्यम्। यद्यपि चैषामप्यन्योन्यं गुणभावोऽस्ति तथापि तत्तत्प्रधाने रूपके तत्तत्प्रधानं सम्भवतीति रूपकभेदपर्यायेण सर्वेषां प्राधान्यमेषां लक्ष्यते। अद्भुतमार्गादिनिविष्ट-

29 भरतनाट्यशास्त्रे १८।१७० दशरूपके ३।४३-४८ साहित्यदर्पणे ६।१।२

30 नान्यमुखप्रेक्षित्वि इति पाठो मूलपुस्तके।

दृशा स्थैरस्मिन्नपि रूपके पृथक् प्राधान्यम्। तत्र सर्वेऽमी सुखप्रधानाः, स्वसंविच्चर्वणरूपस्यैकघनस्य प्रकाशस्यानन्दसारत्वात्।

तथाहि—एकघनशोकसंविच्चर्वणेऽपि लोके स्त्रीलोकस्य हृदयविश्रान्तिरन्तरायशून्यविश्रान्तिशरीरत्वादविश्रान्तिरूपतैव दुःखम्। तत एव कापिलैर्दुःखस्य चाञ्चल्यमेव प्राणत्वेनोक्तं रजोवृत्तिं वदद्भिरित्यानन्दरूपता सर्वरसानाम्। किं तूपरञ्जकविषयवशात्तेषामपि कटुकिमास्ति स्पर्शो वीरस्य। स हि क्लेश-सहिष्णुतादिप्राण एव। एवं रत्यादीनां प्राधान्यम्। हासादीनां तु सातिशयं सकललोकसुलभविभावतयोपरञ्जकत्वमिति प्राधान्यम्। अतएवा-नुत्तमप्रकृतिषु हासादयो बाहुल्येन भवन्ति। पामरप्राय सर्वोऽपि हसति शोचति परनिन्दामाद्रियते, स्वल्पसुभाषितत्वेन च सर्वत्र विस्मयते। रत्याद्यन्त-तया तु पुमर्थोपयोगित्वमपि स्यादेषाम्। एतद्गुणप्रधानभावकृत एव च दशरूप-कादिभेद इति वक्ष्याम। स्थायित्वं चैषामवक्तामेव। जात एव हि जन्तुरिय-तीभिः संविद्भिः परीतो भवति। तथा हि—"दुःखसंश्लेषविद्वेषी सुखा-स्वादनसादरः" इति न्यायेन सर्वो रिरंसया व्याप्तः। स्वात्मन्युत्कर्षमानितया परमुपहसन्नभीष्टवियोगसन्तापहेतुषु कोपपरवशोऽशक्त[तया] च ततो भीरुः, किंचिज्जिगीषुरपि जितवस्तुविषयवैमुख्यात्मकतयाक्रान्तः, किंचिदनभीष्टतयाभि-मन्यमानस्तत्स्वकर्तव्यदर्शनसमुदितविस्मयः किंचिच्च जिहासुरेव जायते[31]। न ह्येतच्चित्तवृत्तिवासनाशून्यः प्राणी भवति। केवलं कस्यचित्काचिदधिका चित्त-वृत्तिः काचिदूना, कस्यचिदुचितविषयनियन्त्रिता कस्यचिदन्यथा। तत्काचिदेव पुमर्थोपयोगिनीत्युपदेश्या। तद्विभागकृतश्चोत्तमप्रकृत्यादिव्यवहारः।

ये पुनरमी ग्लानिशङ्काप्रभृतयश्चित्तवृत्तिविशेषास्ते समुचितविभावाभावा-ज्जन्मध्येऽपि न भवन्त्येव। तथा हि—रसायनमुपयुञ्जतो मुनेर्ग्लान्यालस्य-

31 'स्वात्मन्युत्कर्षमानितया परमुपहसति। सहकर्षापायमहत्या शोचति। अपायं प्रति क्रुध्यति। अपायहेतुपरिहारे समुत्सहते। विनिपाताद्बिभेति। किंचिदयुक्ततयाभिमन्यमानो जुगुप्सते। तत्तत्र परकर्तव्यवैचित्र्यदर्शनाद्विस्मयते। किंचिज्जिहासुस्तत्र वैराग्यात्प्रशमं भजते' इत्येवं हेमचन्द्रेणोपन्यस्तम् (पृ ८९)।

श्रमप्रभृतयो नोत्तिष्ठन्ति । यस्यापि वा भवन्ति विभावबलात्तस्यापि हेतुप्रक्षये क्षीयमाणा' संस्कारशेषतां तावन्नावश्यमनुबध्नन्ति । उत्साहादयस्तु संपादितस्वकर्तव्यतया प्रलीनकल्पा अपि संस्कारशेषतां नातिवर्तन्ते, कर्तव्यान्तरविषयस्योत्साहादेरखण्डनात् । यथा पतञ्जलि —"न हि चैत्र एकस्यां स्त्रियां रक्त इत्यन्यासु विरक्तः" इत्यादि । तस्मात्स्थायिरूपचित्तवृत्तिसूत्रस्यूता एवामी व्यभिचारिण । स्वात्मानमुदयास्तमयवैचित्र्यशतमहस्रधर्माण प्रतिलभमाना रक्तनीलादिसूत्रस्यूतविरलभावो-[पलम्भन]-प्रभावितमञ्जीसहस्रगर्भस्फटिककाचाभ्रपद्मरागमरकतमहानीलादिमयगोलकादिवत्तस्मिन् सूत्रे संस्कारवैचित्र्यमभिनिवेशयन्तोऽपि तत्सूत्रकृतमुपकारसंदर्भं बिभ्रतः स्वयं च विचित्रार्थस्थायिसूत्रं विचित्रयन्तोऽन्तरान्तरा शुद्धमपि स्थायिसूत्रं प्रतिभासावकाशमुपनयन्तोऽपि पूर्वापरव्यभिचारिरत्नच्छायाशबलिमानमवश्यमानयन्त प्रतिभासन्त इति व्यभिचारिण उच्यन्ते । तथा हि—ग्लानोऽयमित्युक्ते कुत इति हेतुप्रश्ने स्थायितास्य सूच्यते, न तु रामः उत्साहशक्तिमानित्यत्र हेतुप्रश्नमाहु । अतएव विभावास्तत्तदुद्बोधका सन्त स्वरूपोपरञ्जकत्वं विदधाना रत्युत्साहादेरुचितानुचितत्वमात्रमावहन्ति । न तु तदभावे सर्वथैव ते निरुपाख्या, वासनात्मना सर्वजन्तूनां तन्मयत्वेनोक्तत्वात् । व्यभिचारिणां तु स्वविभावाभावे नामापि नास्तीति वितनिष्यते चैतद्यथायोगं व्याख्यावसरे । एवमप्रधानत्वनिरासः स्थायिनिरूपणाय स्थायिभावाद्रसत्वमित्यनया सामान्यलक्षणशेषभूतया विशेषलक्षणनिष्ठया च कृत ।

तत्रानुभावानां विभावानां व्यभिचारिणां च पृथक् स्थायिनियमो नास्ति, बाष्पादेरानन्दाक्षिरोगादिजत्वदर्शनात्, व्याघ्रादेश्च क्रोधभयादिहेतुत्वात्, श्रमचिन्तादेरुत्साहभयाद्यनेकसहचरत्वावलोकनात् । सामग्री वा तु न व्यभिचारिणी । तथा हि—बन्धुविनाशो यत्र विभाव परिदेविताश्रुपातादिस्त्वनुभावश्चिन्तादैन्यादिश्च व्यभिचारी, सोऽवश्यं शोक एवेत्येवं समयोदये शङ्कात्मकविघ्नशमनाय संयोग उपात्त । तत्र लोकव्यवहारे कार्यकारणसहचारात्मकलिङ्गदर्शने स्थाय्यात्मपरचित्तवृत्त्यनुमानाभ्यासपाटवादधुना तैरेवोद्यानकटाक्षधृत्यादिभि-

लौकिकीं कारणत्वादिभुवमतिक्रान्तैर्विभावनानुभावनासमुपरञ्जकत्वमात्रप्राणैरत एवा-
लौकिकविभावादिव्यपदेशभाग्भि प्राच्यकारणादिरूपसंस्कारोपजीवनख्यापनाय
विभावादिनामधेयव्यपदेश्यैर्भावाध्यायेऽपि वक्ष्यमाणस्वरूपभेदैर्गुणप्रधानतापर्या-
येण सामाजिकधियि सम्यग्योग संबन्धमैकाग्र्यं वासादितवद्भिरलौकिकनिर्विघ्न-
संवेदनात्मकचर्वणागोचरतां नीतोऽर्थश्चर्व्यमाणैकसारो न तु सिद्धस्वभावस्तात्कालिक
एव, न तु चर्वणातिरिक्तकालावलम्बी स्थायिविलक्षण एव रस ।

ननु शङ्कुकादिभिरभ्यधायि—स्थाय्येव विभावादिप्रत्ययात्प्रतीयमानो रस
उच्यत इति । एवं हि लौकिकेऽपि किं न रस । असतोऽपि हि यत्र रसनीयता
स्यात्तत्र वस्तुसत कथं न भविष्यति । तेन स्थायिप्रतीतिरनुमितिरूपा या सा न
रस । अतएव सूत्रे स्थायिग्रहणं न कृतम् । तत्प्रत्युत शल्यभूतं स्यात् ।
केवलमौचित्यादेवमुच्यते—स्थायी रसीभूत इति । औचित्यं तु तत्स्थायिगतत्वेन
कारणादितया प्रसिद्धानामधुना चर्वणोपयोगितया विभावत्वाद्यवलम्बनात् ।
तथा हि—लौकिकचित्तवृत्त्यनुमाने का रसता । तेनालौकिकचमत्कारात्मा
रसास्वाद स्मृत्यनुमानलौकिकस्वसंवेदनविलक्षण एव । तथा हि लौकिकेनानु-
मानेन संस्कृत प्रमदादिर्न ताटस्थ्येन प्रतिपद्यते, अपि तु हृदयसंवादात्मकसहृदय-
त्वबलात्पूर्णीभविष्यद्रसास्वादाङ्कुरीभावेनानुमानस्मृत्यादिसोपानमनारुह्यैव तन्मयी-
भावोचितचर्वणाप्राणतया । न च सा चर्वणा प्रमाणान्तरात्, येनाधुना
स्मृति स्यात् । न चात्र लौकिकप्रत्यक्षादिप्रमाणव्यापार । किं त्वलौकिक-
विभावादिसंयोगबलोपनतैवैषा चर्वणा । सा च प्रत्यक्षानुमानागमोपमानादि-
लौकिकप्रमाणजनितरत्याद्यवबोधतस्तथा योगिप्रत्यक्षजतटस्थपरसंवित्तिज्ञानात् सकल-
वैषयिकोपरागशून्यशुद्धपरयोगिगतस्वानन्दैकघनानुभवाच्च विशिष्यते । एतासां
यथायोगमर्जनादिविघ्नान्तरोदयताटस्थ्यास्फुटत्व विषयावेशवैवश्य च सौन्दर्य-
विरहात् । अत्र तु स्वात्मैकगतत्वनियमाभावात्स्वानुप्रवेशात्परगतत्वनियमा-
भावात्तद्विभावादिसाधारण्यवशसंप्रबुद्धोचितनिजरत्यादिवासनावेशवशाच्च न विघ्ना-
न्तरादीनां सम्भव इत्यवोचाम बहुश । अतएव विभावादयो न निष्पत्तिहेतवो
रसस्य, तद्बोधापगमेऽपि रससंभवात् । नापि ज्ञप्तिहेतवो येन प्रमाणमध्ये पतेयु ,

सिद्धस्य कस्यचित्प्रमेयभूतस्य रसस्याभावात्। किं तर्ह्येतद्विभावादय इति, अलौकिक एवायं चर्वणोपयोगी विभावादिव्यवहार। कान्यत्रैवं दृष्टमिति चेद्भूषणमेतदस्माकमलौकिकत्वसिद्धे। पानकरसास्वादोऽपि किं गुडमरिचादिषु दृष्ट इति समानमेतत्।

नन्वेवं रसोऽप्रमेयः स्यात्, एवं युक्तं भवितुमर्हति। रसनैकप्राणो ह्यसौ न प्रमेयादिस्वभावः। तर्हि सूत्रे निष्पत्तिरिति कथम्? नैव रसस्य, अपि तु तद्विषयरसनाया। तन्निष्पत्त्या तु यदि तदेकायत्तजीवितस्य रसस्य निष्पत्तिरुच्यते तेन न कश्चिदत्र दोषः। सा च रसना न प्रमाणव्यापारो न कारकव्यापारः। स्वयं तु नाप्रामाणिकी स्वसंवेदनसिद्धत्वात्। रसना बोधरूपैव किं तु बोधान्तरेभ्यो विलक्षणैव, उपायानां विभावादीनां लौकिकवैलक्षण्यात्। तेन विभावादिसंयोगाद्रसना यतो निष्पद्यते ततस्तथाविधरसनागोचरो लोकोत्तरोऽर्थो रस इति तात्पर्यं सूत्रस्य। अयमत्र संक्षेप —मुकुटप्रतिशीर्षकादिना तावन्नटबुद्धिराच्छाद्यते। गाढप्राक्तनसंवित्संस्काराच्च काव्यबलादानीयमानापि न तत्र रामधीर्विश्राम्यति। अत एवोभयदेशकालत्याग। रोमाञ्चादयश्च भूयसा रतिप्रतीतिकारितया दृष्टास्तत्रापि लोकेन देशकालानियमेन रतिं गमयन्ति। यस्यां स्वात्मापि तद्वासनावत्त्वादनुप्रविष्ट। अत एव न तटस्थतया रत्यवगमः। न च नियतकारणतया, येनार्जनाभिष्वङ्गादिसंभावना। न च नियतपरगतया, येन दुःखद्वेषाद्युदयः। तेन साधारणीभूता संतानवृत्तेरेकस्या एव वा संविदो गोचरीभूता रतिः शृङ्गारः। साधारणीभावना च विभावादिभिरिति।[32]

तत्र विभावप्राधान्यं [यथा]—

> कैलीकन्दलितस्य विभ्रममधोर्धुर्यं वपुस्ते दृशो
> भङ्गीभङ्गुरकामकार्मुकमिदं भ्रूनर्मकर्मक्रमः।
> आपातेऽपि विकारकारणमहो वक्त्राम्बुजन्मासव
> सत्यं सुन्दरि वेधसस्त्रिजगतीसारं त्वमेका कृतिः॥[33]

32 इति श्रीमानभिनवगुप्ताचार्य एतन्मतमेवाक्लामिरूपजीवित वेदितव्यम इति निष्टामल्लरमते न चेपचन्द्रस्य टीकायामुद्धृत (प ६६) समाप्ता।

33 हेमचन्द्रकाव्यानुशासने (प ६६)।

अत्र च विभावकृत सौन्दर्यं प्राधान्येन भाति। तदनुगतत्वेन वेलाविभ्रम-भङ्गुरनर्मवचोमदिम्ना चानुभाववर्गो भक्तिक्रमविकारादिशब्दबलाच्च व्यभिचारिवर्गे प्रतिभातीत्यत एव नास्फुटत्वाशङ्कात्र रसास्वादमये शृङ्गारे विधेया।

अनुभावप्राधान्य यथा—शुद्धशास्त्रवशाद्धविनिमकल्पवाद्यमहार्णवपूर्णं भावसपादनद्विजराजस्य दुराजस्य

यद्विश्रम्य विलोकितेषु बहुशो निःस्थेमनी लोचने
यद्गात्राणि दरिद्रति प्रतिदिनं लूनाब्जिनीनालवत्।
दूर्वाकाण्डविडम्बकश्च निबिडो यत्पाण्डिमा गण्डयो
कृष्णे यूनि सयौवनासु वनितास्वेषैव वेषस्थितिः॥[34]

अत्र विश्रम्येति बहुश इति प्रतिदिनमिति च पदसमर्पिता व्यभिचारिण, कृष्ण इति पदार्पितश्च विभावो गुणवत्तया प्रतिभासते। विश्रान्तिलक्षणलम्भविलोकन-वैचित्र्यगात्रतानवताराधम्यपुलस्वैवर्ण्यप्रभृतिस्त्वनुभावराशय।

व्यभिचारिणां तु प्राधान्य यद्विभावानुभावप्राधान्यकृत तत्राप यथा—महाकवे वत्सराजस्य

आत्तमात्रमधिकान्तमुच्चितु
चातरा शशरोद्धिनी जहौ।
अञ्जला जलमधीरलोचना
लोचनप्रतिशरीरलाञ्छितम्॥[35]

इत्यत्र सुकुमारप्रमदाननभूषणभूतस्य व्यभिचारिवर्गस्य वितर्कत्रासशङ्कादे प्राधान्यम्। तद्विभावानां प्राधान्यात् सौन्दर्यातिशयस्तादात्मित्यार्पितानुभावस्तु तदनुयायी। एव द्वयप्राधान्ये चोदाहार्यम्। किं तु समप्राधान्य एव रसास्वादस्योत्कर्ष। तच्च प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव। यदाह वामन — सन्दर्भेषु दशरूपक श्रेय तद्धि चित्र चित्रपटवद्विशेषसाकल्यात्[36]

34 श्लोकोऽयं भट्टेन्दुराजस्य ध्वन्यालोकलोचनेऽप्युदाहृत।

35 हेमचन्द्रकाव्यानुशासनटीकायां (प ९९) नामरहितोऽयं श्लोक उदाहृत।

36 वामनीय काव्यसूत्रे १।३।३०-३१

इति। तदुपसमर्पणाय तु प्रबन्धे भाषावेषप्रवृत्त्यौचित्यादिकल्पनात्। तदुप जीवनेन मुक्तके। तथा च तत्र सहृदया पूर्वापरमुचित परिकल्प्य ईदृगत्र वक्तास्मिन्नवसर इत्यादि बहुतर पीठबन्धरूप विदधते। तेन ये काव्याभ्यास प्राक्तनपुण्यादिहेतुबलादिति सहृदया, तेषां परिमितविभावाद्युन्मीलनेऽपि परिस्फुट एव साक्षात्कारकल्पन काव्यार्थ स्फुरति। अतएव तेषां काव्यमेव प्रीतिव्युत्पत्तिकृत् अनपेक्षितनाट्यमपि। येषां तु नाट्य 'निपतिता स्फुरिता शशिरश्मय इति न्यायेन सुतरां निर्मलीकरणम्। असहृदयानां च तदेव नैर्मल्याधायि यत्र पतिता गीतवाद्यगणिकाद्यो न व्यसनितायै पर्यवस्यि त नाट्योपलक्षणात्। तत्र च नटो ध्यायिनामिव इष्ट ध्यानपदम् न हि तत्राय मेव सिन्दूरमयो वासुदेव स्मरणीयप्रतिपत्ति' अपि तु तदुपायद्वारेणातिस्फुटी भूतसङ्कल्पगोचरो देवताविशेषो ध्यायिनां फलकृत्। तद्वन्नटप्रक्रिया नाट्योपल क्षितातिस्फुटाध्यवसायविषयितो नियतदेशकालावस्पृष्टनूतन इव पत्तमिति विधिस्थानीयोऽर्थो व्युत्पत्ति वितरति।

THE TEXT OF KĀVYĀLOKA LOCANA IV

The notice in the recent *Descriptive Catalogue*[1] of the Government Oriental Manuscripts Library Madras of two manuscripts (A and B) in Devanāgarī character of Abhinavagupta's commentary[2] on the fourth Uddyota of the *Dhvanyāloka* or *Kāvyāloka* first drew attention to this missing chapter[3] of the well known work the existence of which was brilliantly conjectured long ago by Prof Jacobi[4] An application was made for a loan of these MSS through the India Office in 1920, but as the rules of the Library did not allow

1 Madras 1918 vol xxii pp 8666 7, nos 12893-4

2 The full title of this work (commonly known as *Locana*) as given in the different MSS is *Kāvyāloka locana* or *Dhvanyāloka locana* Abhinava himself in the present text calls the original *Kāvyāloka* The *Ānandavardhanīya kāvyālaṁkāra kāmadhenu ṭīkā* entered by Aufrecht (i 49) as Abhinavagupta's commentary on the *Dhvanyāloka* involves a twofold error due perhaps to Oppert's inaccurate entry In the first place the term *Ānandavardhanīya* is an incorrect designation in the second place by *Kāvyalaṁkāra kāmadhenu ṭīkā* is probably meant the commentary of the same name (ed Benares Sansk Series 1908 Śrīvāṇīvilāsa Press 1909) on Vāmana's *Kāvyālaṁkāra* by Gopendra Tippa Bhūpāla mixed up through a confusion with the *Locana* commentary of Abhinava

3 The Kāvyamālā (ed Nir Sag Press Bombay 1911) prints only the first three *uddyotas* of the *Locana* which were the only ones known to Buhler (*Kashmir Report* pp 66 and xvii) Other MSS Burnell, *Tanjore Cat* 55a Keilhorn *Central Prov Rep* 100 also *Lists of Mss purchased in 1869 78* 20 Oppert 2692 3 2996 5513 Bhandarkar, *Rep 1887-91* 593 *India Office Cat* 1008 Stein *Jammu Cat* 62, Kāśīnāth Kunte *Lahore Rep* 8 Most of these MSS are described as complete but it cannot be determined whether they include the fourth *uddyota*

4 *ZDMG* 1902 p 404 footnote 1 In addition to the arguments adduced therein it may be pointed out that Abhinava at p 12. ll 19-20 (ed. Kāvyamālā) promises to dilate upon a certain point at the end of his work (*granthānte vakṣyāmaḥ*) a promise which he bears out towards the end of the present text

such a loan and as a rotograph transcript was impossible the present writer had to be content with certified copies forwarded by the Curator of the Library through the kindness and courtesy of F W Thomas of the India Office Library On return to India another attempt was made to obtain a loan of the MSS through the Calcutta University but as there was no chance of success in this direction Sir Asutosh Mookerjee to whom the difficulties were submitted very kindly directed Pandit Ananta Krsna Sastri to make fresh copies personally His efforts happily resulted in the discovery of a fresh manuscript in the possession of his friend Pandit S K Ramanath Sastri of the Madras Oriental MSS Library with which also (C) the present text is collated Although still deficient in many places on which probably a sight of the original MSS might have thrown some light the present writer ventures to publish the text in its present form not only out of consideration of its importance but also with the hope of drawing to it the attention of interested scholars who may have access to other MSS and can thereby help to determine some of the difficult es left unsolved here

Apart from the inherent interest of the present text as supplying the missing part of the learned commentary of this champion of the Dhvani School there are several points to which attention may be drawn here As in the other parts of his commentary[1] Abhinava appears to distinguish here between the Karikakara and the Vrttikara of the original text by directly opposing them a fact which further supports Jacobi s contention[2] that the author of the Karika the so called Dhvanikara was different from Anandavardhana the author of the prose Vrtti Abhinava uses the term *vrtti grantha* in contradistinction to the Kar kā and in one place

1 Pp 1 12 59 60 71 78 104 123 130-1 e c

2 F rst suggested by Buhler *Kasl n r Rep* p 65 See *ZDMG loc c t* p 405 ff and S K De on the Dhvan kāra and Ananda ardhana in the *Bullet n of the School of O en al S ud es* vol i 19 0 pp 1 3

especially, points out that the question as to the source of the endless variety of Artha imparted to poetry is mentioned by the Vṛttikāra although not touched upon by the Kārikākāra[1] Towards the end of the present text, Abhinava gives his own reading of some of the Kārikās, and his remarks apparently show that the Vṛttikāra in several places reads the Kārikās by splitting them up (*khaṇḍīkṛtya paṭhitā*)—a procedure which is not likely if we suppose a common authorship of the Kārikā and the Vṛtti

There are two *gathā* verses in the present text (*Bhaavihala*° and *Cāiana*°) one of which is ascribed to Abhinava himself in one of the MSS,[2] the sense and construction of which do not seem very clear from the obviously corrupt text The first verse is baffling and obscure as to sense and metre in all the MSS The next verse is clearer and its *chāyā* may be put tentatively thus

Thyagi jana-kara paramparā samcarana kṣaya nihsaha śarīrāh-
Arthāh krpana-grhasthuh surthad vyastāh sravantī va

"Riches, enfeebled of body through decay caused by passing to and fro through a succession of hands of bountiful folk melt away, as it were separated from their company and lodging in poor men's houses' This reading, which was first suggested through a discussion of this point with Dr Barnett, may not be faultless and is perhaps capable of being improved upon, but in the main it may be accepted in the absence of anything better, and there is nothing in it incompatible with the context The difficulty lies in the two words *savanti* and *satthāvattha* The emendation *vasanti* is very natural and tempting, but it is supported by none of the MSS while *svasthavasthah*, instead of *sarthad vyastah* is attractive although *svasthavasthah>sottavatthā*.

In this connexion attention may be drawn to two Deśi verses in the original text at p 240 ll 6-7 and p 243 ll

1 यदप्यनन्त्यमानं वृत्तिकारेणोत्क्षिप्तमपि कारिकाकारेण नोक्तं ।
2 Two other verses are cited as Abhinava s own in the present text

21 2 which are unintelligible as they stand but which may now be reconstructed in the light of the interesting *chāyas* given by Abhinava Pischel[1] gives the latter Śloka somewhat differently thus

> *Mahu mahu tti bhanantaaho vijjai kalu janassu*
> *To vi na deu Janaddanau goarihoi manassu*

It is interesting to note that Abhinava in his gloss on this verse calls Apabhraṁśa Saindhava bhaṣa thus confirming the modern tradition that Apabhraṁśa originated in Sindhu deśa[2]

Another point of interest is the mention by Abhinava of a work called *Tattvaloka* by Anandavardhana in which the latter is said to have discussed in detail the relation between *śastra naya* and *kāvya naya* This work yet remains to be recovered

In one of the concluding verses as in the invocatory Śloka at the beginning of the first Uddyota Abhinava mentions the name of his *upadhyaya* Bhaṭṭendurāja but here he couples this name with that of another teacher of his called Śri siddhicela who is not mentioned elsewhere in any of his known works From Siddhicela he probably learnt philosophy The reference to *asmad upadhyaya* Bhattenduraja occurs also at pp 25 43 116 207 223 of the printed text of the *Dhvanyaloka* and in one place (p 160) he is adorned with the grandiloquent epithet *vidvat kavi sahrdaya cakravartin* which together with the fact that in the present text Abhinava apparently indicates that he learnt Kavya from this teacher will go to support the conjecture that this Bhattenduraja was probably a poet and critic held in high esteem by his great pupil Although chronology does not stand in the way there is hardly any definite means to decide whether Abhinava s teacher Bhaṭṭenduraja was identical with Pratiharenduraja the commentator

1 *Materialen zur Kenntnis d Apabhramśa* p 45 also cited in Jacobi *Sanat kumara* p xx

2 See Jacob *loc cit*

of Udbhata[1] From Abhinava's commentary on the *Bhagavadgita*[2] we learn that Bhattendu was the son of Śribhūtirāja and grandson of Saucuka of the Katyayana *gotra*, but Pratiharendurāja's genealogy is unknown The only facts known about the latter is that he was a native of Koṅkana and a pupil of Mukula,[3] probably the same Mukula who was the son of Bhaṭṭa Kallaṭa and author of *Abhidha vṛtti matṛka*[4] and who is placed by Buhler[5] on the authority of *Rajatarangini* v 66 in the reign of Avantivarman Two plausible reasons, however, will lead one to the opinion that the two Indurājas were probably different persons To begin with Bhaṭṭenduraja appears essentially as a poet who wrote as Abhinava's own quotations show, in Sanskrit as well as in Prakrit and whose verses supplied a ready source of poetic illustrations in his pupil's work probably inspired by himself Had he been like Pratiharenduraja, a writer on Poetics as well as a poet his views would very likely have been cited and discussed in the usual course by Abhinava It is also remarkable that Abhinava cites his teacher always as Bhaṭṭenduraja and never as Pratiharendurāja although Bhatta and Pratihara being mere titles need not make any difference The conjecture is not unlikely that Abhinava's teacher may have been the poet Bhaṭṭenduraja who is quoted under the same designation in Kṣemendra's two works *Aucitya-vicara*[6] and *Suvṛtta tilaka*[7] as well as in the poetical anthologies[8] of

1 As Peterson (*Subhāṣ* p 11) seems to suggest

2 Bühler op cit pp 65 80 and cxlvii

3 *Kāvyālaṅkara sara laghu vṛtti* (ed Kāvyamāla) pp 1 86.

4 Ed Kāvyamāla p 22 It is curious that this treatise which deals with the grammatico rhetorical question of the functions of word and its sense is not cited at all by Abhinava

5 *Op cit* pp 66 78 see Pischel *Śṛṅgāratilaka* p 12

6 Under *31* 20 31

7 Under ii 2 24 29 30

8 The verse *parārthe yah piḍam* ascribed to Indurāja in the *Paddhati* of Śārngadhara (no 1052) is quoted anonymously twice by Ānandavardhana (pp 53 118) a fact which however, is not decisive because

Śarṅgadhara Vallabhadeva and Jalhana The commentator Pratiharenduraja on the other hand was never known for his poetical pretensions and was chiefly a writer on Poetics who obviously belonged to the older Alaṁkara School and did not as Abhinava did believe in the newly established doctrine of *dhvani* with which however he appears to be fully conversant Referring to this new theory Pratiharendu following the views of the ancient writers of the Alamkara and the Riti Schools states in one place that what is known as Dhvani and taken to be the soul of Poetry by some thinkers is included by his author Udbhaṭa in the treatment of some of the Alamkāras under discussion and therefore need not be separately considered [1] The standpoints of Prati harenduraja and Abhinava in the realm of Poetics are so divergent—in fact they belong to totally different schools of opinion—that it is difficult to admit any spiritual relationship between the two for the former was in no way a subscriber to the teachings of the Dhvani School of which Abhinava was a recognised advocate

Jacobi has already negatived[2] Pischel s contention[3] that in three passages (pp 37 183 214) Abhinava speaks of Anandavardhana himself as one of his *gurus* or *upadhyāyas* It is more likely that the reference is to one or other of Abhinava s many preceptors mentioned in his *Locana* as well

Abh nava s commentary is s lent as to the authorsh p of th s verse and the same verse occurs in *Bhallata Sa aka* 56 and is ascr bed to another poet Yaśas n the *Subhāṣ taval* no 947 The verse is attributed to Vākpati in *Sadukt Karnamṛta* It is cited anonymously in Hemacandra Comm p 257 Jayaratha p 108

1 ननु यत्र काव्ये सहृदयहृदयाह्लादिनः प्रधानभूतस्य स्वशब्दव्यापारास्पृष्टस्य प्रतीयमानैकरूपस्यार्थस्य सद्भावस्तत्र तथाविधार्थाभिव्यक्तिहेतुः काव्यजीवितभूतः कैश्चित्सहृदयैर्ध्वनिर्नाम व्यञ्जकत्वभेदात्मा काव्यधर्मोऽभिहितः स कस्मादिह नोपदिष्टः। उच्यते एष्वेवालङ्कारेष्वन्तर्भावात्। (*Op c t* p 79)

2 *WZKM* iv pp 237-8 and *ZDMG loc c t* p 404 footnote 2

3 *Sṛngara tilaka* p 22

as in his numerous treatises on Kashmir Śaivaism One of these is Bhatta Tauta cited at p 178 on whose work called *Kavya kautuka* Abhinava had as he himself tells us written a *Vivarana* before he wrote his *Locana* Nothing is known of this Bhatta Tauta (also Bhatta Tota), but it appears that Abhinava s commentary on Bharata was written at the instance of this teacher who is reverently cited therein just as his *Locana* was probably inspired by Bhattenduraja The *Kavya kautuka* is also referred to in the *Vyaktiviveka vyakhyana* (p 13), and Hemacandra[1] quotes three verses from Bhatta Tauta while in his own commentary on the same work[2] he reproduces after Abhinava's commentary on Bharata Tota s opinion in connexion with the theory of Rasa Other reference to *asmad upadhyaya* Bhatta Tauta in *Locana* occurs at p 29 Ksemendra in his *Aucitya vicara* attributes to him a verse (*prajna nava navo*°) which is given anonymously in Hemacandra p 3 Tauta is also cited by Candidasa in his *Dipika* commentary on Mammata

Sometimes Abhinava refers to his numerous preceptors generally as *asmad guravah* In his *Locana* (p 30) however as well as in his *Pratyabhijna vimarsini Laghuvrtti*[3] Abhinava refers to Utpala as his *parama guru* the teacher of his teacher Thus Utpala son of Udayakara is well known in the history of Kashmir Śaivaism as the author of the *Iśvara pratyabhijna* on which Abhinava wrote, besides the *Laghu vrtti* referred to above a *Brhati Vrtti* and is assigned by Bühler[4] to the first half of the 10th century It is interesting to note that while commenting on the word *pratyabhijna* occurring in *Dhvanyaloka* i 8 Abhinava discusses this term and refers to what is said on this point by Utpala (*yad uktam*

1 *Kavyanuśāsana* p 316

2 *Ala I kara-cūdā mani* p 59

3 Buhler *op c t* p clxi

4 *Op c t*, pp 79-80 Also Bhandarkar *Rep* 1883-4 pp 76 f Eggeling *Ind a Office Cat* iv p 835 Chatterji *Kashm Saiva sm* pp 39-40

asmatparama gurubhih śrimad utpala-padaih p 30) From what Abhinava himself says in his numerous works on Kashmir Śaivaism we can indicate the line of spiritual succession (*guru parampara*) thus Somananda→Utpala→Lakṣmana gupta→Abhinavagupta Somananda being probably a pupil of Vasugupta the earliest founder of the Pratyabhijna śastra

In the concluding portion of his *Paratrimśika vivarana* Abhinava gives us an interesting personal and genealogical account in which he tells us that he was the son of Kaśmiraka Cukhala[1] and grandson of Varahagupta and had a brother named Manorathagupta That Abhinava was Śaiva is abundantly shown here as elsewhere in the invocatory and concluding verses of the present text It may be noted in this connexion that at the end of each Uddyota Abhinava invokes the different manifestations (*vivarta*) of Vac In the first it is *pratibha* in the second *paśyanti* in the third *madhyama* and in the fourth Uddyota he simply speaks of the fourth manifestation (*turya śakti*) implying thereby presumably *vaikhari* These manifestations however, are usually enumerated as three and not four although different writers differ as to the particular name attached to individual manifestations in succession Thus Ruyyaka speaks of Vac as *trividha vigraha* (p 1) which both Jayaratha and Samudra bandha explain as constituting in succession *pasyanti* (*para* or *vimarsa rupa*) *madhyama* and *vaikhari* This agrees subs tantially with Abhinava s enumeration with the exception of *pratibha* which is probably Vac itself and not one of its *vivartas*

The date of Abhinavagupta which forms a central land mark in Alamkara literature is easily settled from his relation to Utpala and Ānandavardhana as well as from the indica tions given by himself in some of his works His *Krama*

1 Buhler s MS has *kaśm raka v culaka* (p clv) as well as *cukhalu* (p clvii)

stotra was written in A D 991 [1] His *Bhairava stotra* is dated A D 993 [2] and his *Bṛhatī Vṛtti* on Utpala's *Pratyabhijña* bears the date of A D 1015 [3] We may, therefore place Abhinavagupta with great certainty towards the last quarter of the 10th century, and he certainly lived into the first quarter of the 11th

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1 Intro to *Dhvanyāloka* ed Kāvyamālā p 2 footnote
2 Buhler *op c t* p clxii
3 Bühler *ibid* p clix also p 80

TEXT

श्रीमदभिनवगुप्तोन्मीलित

काव्यालोकलोचनम्

चतुर्थ उद्द्योत

उत्स्वपञ्चकनिर्वाहयोगेऽपि परमेश्वर‍ः ।
नान्योपकरणापेक्षो यथा तां नौमि शाङ्करीम् ॥[1]

उद्द्योतसगतिं विवक्षुर्वृत्तिकार[2] आह—एवमिति । मयो अनान्तरमिति यद्यपि 'सहृदयमन प्रीतये' (i 1 p 3 l 3) इत्यनेन प्रयोजन प्रागेवोक्तम्, तृतीयोद्द्योतावधौ च 'सत्काव्य कर्तुं ज्ञातु वा' (iii 46 p 231 l 6) इति तदेवैतत्[3] स्फुटीकृतम् तथापि स्फुटतरीकर्तुमिदानीं यत्न । यत सुस्पष्टरूपत्वेन विज्ञायते

P 234

N B—The references are to pages and lines of the text in the Kavyamala edition Nir Sag Press 1911 (no 25)

1 B reads two verses before this which really belong to the end of Chap iii (see p 233 ll 32 25) श्रीम काव्यालोके प्रथां नीताम् ध्वनिभेदान् परामृषन् । इदानीं लोचन लोके ज्ञातानीम् संविधास्यति ॥ चतुर्विधानां भेदानां स्फुटतार्पण दर्पिणीम् । त्रिलोचनप्रियां वन्दे मध्यमा परमेश्वरीम् ।

2 उद्द्योतान्तर प्रदर्शयितु वृत्तिकार—A उद्द्योतसगति विवक्षुर्वृत्तिकार—C.

3 एतदेवैतत्—A omits इति

P 234 अतोऽस्पष्टनिरूपितात्[1] स्पष्टनिरूपणमन्यथैव प्रतिभातीति प्रयोजनान्तरमित्युक्तम्। अथवा पूर्वोक्तयोः प्रयोजनयोरन्तरं विशेषोऽभिधीयते। केन[2] विशेषेण सत्काव्यकरणमस्य प्रयोजनं[3] केन च सत्काव्यावबोध[4] इति विशेषो निरूप्यते। तत्र सत्काव्यकरणे कथमस्य व्यापार इति पूर्वं वक्तव्यम्। निष्पादितस्य ज्ञेयत्वादिति।

Kārikā 1 तदुच्यते—ध्वनेर्य इति। ननु[5] ध्वनिभेदात्प्रतिभानानन्त्यमिति व्यधिकरणमे[6]तदित्यभिप्रायेणाशङ्कते—कथमिति[7]।

Kārikā 2 अत्रोत्तरम्—अतो हीति। आसतां तावद्द्वये[8] प्रकाराः, एकेनाप्येव भवतीत्यपि-शब्दार्थः। एतदुक्तं भवति—वर्णनीयवस्तुनिष्ठः प्रज्ञाविशेषः प्रतिभानं तत्र वर्णनीयस्य पारिमित्यादाद्यकविनैव स्पृष्टत्वात्सर्वस्य तद्विषयं प्रतिभानं[9] तज्जातीयमेव स्यात्। ततश्च काव्यमपि तज्जातीयमिति[10] भ्रष्ट इदानीं कविप्रवाहः[11]। उक्तिवैचित्र्येण तु स एवार्थो निरवधिर्भवतीति तद्विषयाणां प्रतिभानानामानन्त्यमुपपन्नमिति। ननु प्रतिभानन्त्यस्य किं फलमिति निर्णेतुं वाणी नवत्वमायातीत्युक्तम्। तेन वाणीनां काव्यवाक्यानां[12] यन्नवत्वमाभाति, तच्च प्रतिभानन्त्ये सत्युपपद्यते, तच्चार्थानन्त्ये[13], तच्च ध्वनिप्रसादादिति। तत्र प्रथममत्यन्ततिरस्कृतवाच्यान्तरमाह—

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1 अतो स्पष्टनिरूपितात्—B   2 Omitted in A
3 Omitted in A and B   4 सत्काव्यपूर्वावबोध—B
5 Omitted in A and B
6 व्यधिकरणभेदमे—A, व्यधिकरणमेदे—B
7 तदिति—A   8 आसतां तौ द्वय—B
9 तद्विषयतत्प्रतिभान—B   10 तज्जातीयमेवेति—B
11 कविप्रयोग—A   12 काव्यवाक्यानां—B
13 तथानन्त्य—C, तथात्व—A

स्मितमिति । मुग्ध-मधुर-विभव-सरस-विसलयित-परिमल[1]-स्पर्शनात्यन्ततिरस्कृतानि तैरनाहतसौन्दर्यसर्वजनवाञ्छ्यात्तीर्ण-प्रसरत्वसंतापप्रशमनतर्पकत्वसौकुमार्यसार्वकालिकत्वसंस्कारानुवृत्तित्व-यत्नाभिलषणीय[2]संगत्वानि ध्वन्यमानानि यानि तैः स्मितादे प्रसिद्धस्यार्थस्य स्वविरुद्धविवेको[3]विहितधर्मव्यतिरेकेण धर्मान्तर-पात्रता[4] यावत् क्रियते[5] तावत्तदपूर्वमेव सम्पद्यत इति सर्वत्र तन्मन्तव्यम् । अस्येति "अपूर्वत्वमेव [प्रति][6]भासत" इति दूरेण सम्बन्ध, सर्वत्रैवास्य नवत्वमिति सङ्गतिः । द्वितीय प्रथम-शब्दोऽर्थान्तरेऽनपा[7]करणीयत्वप्रधानत्वसाधारणत्वादिव्यङ्ग्यधर्मा-न्तरे सङ्क्रान्त स्वार्थं व्यनक्ति । एवं सिंह-शब्दोऽपि वीरत्वान-पेक्षत्वविस्मयनीयत्वादौ व्यङ्ग्यधर्मान्तरे सङ्क्रान्त स्वार्थं व्यनक्ति । एवं प्रथमस्य द्वौ भेदावुदाहृत्य द्वितीयस्याप्युदाहर्तुमासूत्रयति—विवक्षितेति[8] । निद्राया कैतवी कृतकसुप्त इत्यर्थः । वदने विन्यस्य वक्त्रमिति वदनस्पर्शजमेव[9] तावद्दिव्य सुखं त्यक्तुं न पारयतीति अतएव प्रियस्येति । वधूर्नवोढा । बोधलाभेन प्रियतमप्रबोधभयेन[10] निरुद्धो हठात्[11] प्रवर्तमान प्रवर्तमानोऽपि कथञ्चित् क्षणमात्र धृतचुम्बनाभिलाषो यया[12] । अतएवाभोगेन[13]

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1 The text reads परिकर 2 ०वाञ्छनीय—B
3 विरुद्धविवेको ?—A , स्वविरवैधो—B
4 धर्मान्तरपात्रता—B 5 ०ते—B
6 Omitted in A, B C, but in the text
7 स्वाकरणीय०—A and B
8 Abhinava apparently accepts here the reading of न in the text 9 वदनस्पर्शनमेव—A
10 प्रियतमप्रबोधेन—B 11 हठात्—A 12 यथो—B
13 अतएव भोगेन—B

पुन पुनर्निद्राविचारनिर्वर्णनयापि[1] लोल[2] कृत्वा स्थिता। न तु सर्वथैव चुम्बनान्[3] निवर्तितु शक्नोतीत्यर्थ। एवभूता एषा यदि मया परिचुम्ब्यते तद्विलक्षा विमुखा भवेदिति तस्यापि प्रियस्य परिचुम्बनविषये[4] निरारम्भस्य हृदय साकाङ्क्षप्रतिपत्ति नामेति। साकाङ्क्षा साभिलाषा प्रतिपत्ति स्थितिर्यस्य तादृश रुहरुहिकाकदर्थित न तु मनोरथसपत्ति[5]चरितार्थं यद्यपि हृदयम्, किंतु रते परस्परजीवितसर्वस्वाभिमानरूपाया परिनिर्वृते[6] केनचिदप्यनुभावेनालब्धावगाहनाया पार गतमिति[7] परिपूर्णभूत

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एव शृङ्गार इत्यर्थ। द्वितीयश्लोकेन तु परिचुम्बनं सपन्नम्। लज्जास्वशब्देनोक्ता तेनापि च सा परिचुम्बितेति यद्यपि पोषित एव शृङ्गार, तथापि प्रथमश्लोके परस्पराभिलाषप्रसरनिरोधपरपरा पर्यवसानासभवेन या रतिरुक्ता[8] सोभयोरपि[9] एकतत्परचित्तप्रसरानुप्रवेशमाचक्षाणा रति[10] सुतरां पोषयति।

एव मौल भेदचतुष्टयमुदाहृत्यालक्ष्यक्रमभेदेष्वति[11]देशमुखेन

Kārikā 3

सर्वाप्रभेदविषयमतिदेश करोति भुक्तशानघेति[12]। अनुसर्तव्य इति उदाहर्तव्य इत्यर्थ। यथोक्तमिति

तस्याङ्गानां प्रभेदा ये प्रभेदा स्वगताश्च ये।
तेषामानन्त्यमन्योन्यसबन्धपरिकल्पनम्[13]। (in 13 p 83)

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1 निद्रापि चारुनिर्वर्णयापि—A
2 न वीक्ष—A निवर्णनया विशेष—B 3 चुम्बन—A
4 प्रभदे—A and B 5 ०सपत्ति—B
6 परिनिवृतो—B; रपनिवृते—C
7 पार पार गतमिति—B; परां गतिमिति—A
8 स्थिति०—B 9 सोभयो०—B 10 रति—B
11 भेदांशिष्वति—A and B 12 The text reads दिवाभमा०
13 The text reads ०परिकल्पते

इत्यत्र प्रतिपादितम्। चैतदिति च-शब्दोऽपि-शब्दस्यार्थे[1] भिन्नक्रम। एतदपि प्रतिपादितम् "भावानचेतनानपि चेतन-वच्चेतनानचेतनवत्" (p 222, l 9) इत्यत्र। अतथा स्थितानपि तथासंस्थितानिवेति[2] इव-शब्देन एकतरविश्रान्ति-योगाभावादेव सुतरां विचित्ररूपानित्यर्थं। हृदय इति प्रधानतमे समस्तभावकनकनिकषस्थान इत्यर्थं। निवेशयति यस्य यस्य हृदयमस्ति तस्य तस्याचलतया तत्र तत्र स्थापयतीत्यर्थं। अतएव ते प्रसिद्धार्थेभ्योऽन्य एवेत्यर्थविशेषा सम्पद्यन्ते। हृदयनिविष्टा एव च तथा भवन्ति नान्यथेत्यर्थं। सा जयति परिच्छिन्न-शक्तिभ्य प्रजापतिभ्योऽप्युत्कर्षेण वर्तते। तत्प्रसादादेव कवि-गोचरो वर्णनीयार्थो[3] विश्वो नि सीमा सम्पद्यते।

[P 236]

प्रतिभाना वाणीनां चानन्त्य ध्वनिकृतमिति[4] यदनुद्भिन्नमुक्त तदेव कारिकया भङ्क्त्वा निरूप्यत इत्याह—उपपादयितुमिति। उपपत्त्या निरूपयितुमित्यर्थं। यद्यप्यर्थान्त्यस्यानन्त्ये हेतुर्वृत्ति-कारेणोक्तस्तथापि कारिकाकारेण नोक्त इति भाव। यदि वा उच्यते समहश्लोकोऽयमिति भाव, अतएवास्य श्लोकस्य वृत्तिग्रन्थे व्याख्यान न कृतम्। दृष्टपूर्वा इति। यदि[5] प्रत्यक्षादिभि प्रमाणै प्राक्तनैश्च कविभिरित्युभयथा नेयम्। काव्य मधुमास स्थानीयम्। स्पृष्टां लक्ष्मीमिति रागवतामुत्कलिका इति च शब्दस्पृष्टेऽर्थ[6] का हृद्यता। एतानि चोदाहरणानि वितत्य

[P 236]

[Kārikā 4]

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1 ०शब्दोऽर्थे—A

2 यदि स्थितास्थितानिवेति—A, वदितथा०—B

3 वर्णनीयो—A

4 वानन्त्यध्वनिकृतमिति—B   5 The text reads यपि

6 रागवतामुत्कलिकामिति च शब्द स्पृष्टेऽर्थे—B, रागवतामुत्कलिकामस्य इति च स्पृष्टेऽर्थे—A

पूर्वमेव व्याख्यातानीति (pp 102, 106) किं पुनरुक्तया । सत्यपि प्राक्तनकविस्पृष्टत्वे नूतनत्वं भवत्येवैतत्प्रकारानुग्रहादित्येतावति तात्पर्यं हि वृत्तिग्रन्थस्याधिकं नान्यत् ।

करिणीवैधव्यकरो मम पुत्र एकेन काण्डेन विनिपातनसमर्थः ।
P 237 हतस्नुषया तथा कृतो यथा काण्डकरण्डकं वहति ॥

इत्युक्तार[1] एवायमर्थः । गाथार्थस्यानालीढतैवेति[2] सम्बन्धः ।

Karika 5 अत्यन्त मद्गुणेन निरपेक्षभावतया विप्रलम्भाशङ्कां परिहरति । वृष्णीनां परस्परक्षयं, पाण्डवानामपि महापथक्लेशेनानुचिता विपत्ति, कृष्णस्यापि व्याधाद्विध्वंस इति सर्वेषामपि[3] विरसावसानमिति । मुख्यतयेति यद्यपि 'धर्मे चार्थे च कामे
P 238 च मोक्षे च' इत्युक्तं[4] तथापि चत्वारश्चकारा एवमाहुः—यद्यपि धर्मार्थकामानां सर्वेषां तादृङ् नास्ति[5] यदत्र न विद्यते तथापि पर्यन्तविरसत्वमत्रैवावलोक्यताम् । मोक्षे तु यद्रूपं तस्य सारता तत्रैव विचार्यतामिति । यथा यथेति लोकैस्तन्त्र्यमाणमनेन सम्पाद्यमानं धर्मार्थ[6]कामतत्साधनलक्षणं वस्तु भूतत्वयाभिमतमपि येन येनार्जनरक्षणक्षयादिना प्रकारेण[7]ऽसारवस्तुच्छेन्द्रजालादिवद्विपर्येति प्रत्युत विपरीततामपद्यते । अत्ता तस्य स्वरूपं चिन्तेत्यर्थः[8] । तेन तेन प्रकारेणात्र लोकतन्त्रे विरागो जायते इत्यनेन तत्त्वज्ञानोत्थ[9] निर्वेदं शान्तरसस्थायिनं सूचयता तस्यैव

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1 इत्युक्ता अ—A and B
2 गाथार्थस्य नालीढतैवेति—B 3 B omits अपि
4 धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित् ॥
5 सर्वत्रान्यादृङ्नास्ति—B
6 सम्पाद्यमानधर्मा—A 7 A omits प्रकारेण
8 स्वरूपचिन्त—A स्वरूपमालो—B 9 तत्त्वज्ञानार्थ—A

सर्वेतरशास्त्रत्वप्रतिपादनेन प्राधान्यमुक्तम्। ननु शृङ्गारवीरादिचमत्कारोऽपि तत्र भावीत्याशङ्क्याह—**पारमार्थिकेति**। भोगाभिनिवेशिना लोकवासनाविष्टानामङ्ग[1]भूतेऽपि रसे तथाभिमानो यथा शरीरे प्रमातृत्वाभिमानः प्रमातुर्भोगायतनमात्रेऽपि। **केवले**ष्विति परमेश्वरभक्त्युपकरणेषु तु न दोष इत्यर्थः। **विभूतिषु रागिणो गुणेषु**[2] **च निविष्टधियो मा भूतेति** सम्बन्धः। अत्र इत्यनुक्रमण्यनन्तरं यो भारते ग्रन्थस्तत्रेत्यर्थः। ननु वसुदेवापत्यं वासुदेव इत्युच्यते, न परमेश्वरः परमात्मा महादेव इत्याशङ्क्याह—**वासुदेवसंज्ञाभिधेयत्वेनेति**। P 239

बहूनां जन्मनामन्ते ज्ञानवान्मां प्रपद्यते।

वासुदेवः सर्वम्[3] (Bhagavadgita vii 19)

इत्यादौ ह्यस्य[4] तत्संज्ञाभिधेयमिति निर्णीतं[5] तात्पर्यम्। **निर्णीतश्चेति** शब्दा[6] हि नित्या एव सन्तोऽनन्तरं वाक्तालीय वशात् तथा संकेतिता इत्युक्तं ऋष्यन्धकवृष्णिकुरुभ्यश्चेत्यत्र (Panini iv 1 114)। **शास्त्रनय** इति तत्राख्यादयोगाभावे **पुरुषार्थ** इत्ययमेव[7] व्यपदेशः सोदरः, चमत्कारयोगे तु रसव्यपदेश इति भावः। एतच्च ग्रन्थकारेण तत्त्वालोके वितत्योक्तम्। इह त्वस्य न मुख्योऽवसर इति नात्राभिस्तरदर्शितम्। **सुतरामेवेति** यदुक्तं तत्र हेतुमाह—**प्रसिद्धिश्चेति**। च शब्दो यस्मादर्थे, यत इयं लौकिकी प्रसिद्धिः। अनादितो भगवद्व्यासादीनामयमेवा[8] P 239

1 लोकवासिना पिष्टानामङ्ग॰—B A reads चम instead of चम

2 गुणे—A 3 वासुदेव एवमत न सवम्—B

4 च हि—B and C 5 निर्णीत—A

6 शब्दो—A which reads एव after this

7 पुरुषार्थ इत इत्ययमेव—A पुरुषेषायत इत्ययमेव—B

8 भगवद्व्यासप्रभृतीनामयमेवास्माभिः॰—B and C

स्वशब्दाभिधाने आशय । अन्यथा हि क्रियाकारकसम्बन्धादौ नारायण नमस्कृत्येत्यादि शब्दार्थनिरूपणे च[1] तथाविध एव तस्य भगवत आशय इत्यत्र किं प्रमाणमिति भाव । विदग्धविद्ग्रहणेन काव्यनये शास्त्रनय इति भानुक्तम्[2] । "रसादिमय एतस्मिन् कवि स्यादवधानवान्" (iv 5, p 237 l 14) इति यदुक्त तदेव प्रसङ्गादागतभारतसन्दर्भनिरूपणान्तरमुपसंहरति —तस्मात् स्थितमिति । अत इति यत एव स्थितमत एवेदमपि यत्सन्दर्भे[3] दृश्यते तदुपपन्नम्, अन्यथा तदनुपपन्नमेव[4] । न च तदनुपपन्न भावत्वेन[5] प्रतीते, तस्मादेतदेव कारण रसानुगुणार्थ त्वमेवेत्याशय । अलङ्कारान्तरेति अन्तर-शब्दो विशेषवाची । यदि वा दिदिसिते उदाहरणे[6] रसवदलङ्कारस्य विद्यमानत्वात् तद पेक्षयालङ्कारान्तरशब्द । ननु मस्यकच्छपदर्शनात्प्रतीयमान यदेक चुलके जलनिधिसंनिधान ततो मुनेर्माहात्म्यप्रतिपत्तिरिति न रसानुगुणेनार्थेन छाया पोषितेत्याशङ्क्याह—अत्र हीति । नन्वेव प्रतीयमान जलनिधिदर्शनमेवाद्भुतानुगुण भवत्विति रसानुगुणोऽत्र[7] वाच्योऽर्थ इत्यस्मिन् शे कथमिदमुदाहरणमाशङ्क्याह—क्षुण्ण इति । पुन पुनवर्णननिरूपणादिना यत् पिष्टपिष्टत्वादति[8] निर्भिन्नस्वरूप मित्यर्थ । बहुतरलक्ष्यव्यापक चैतदिति दर्शयति[9]—न चेत्या दिना । रथ्यायां तुलाप्रेन काकतालीयेन[10] प्रतिलम्भ साम्मुख्येन

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1 Omitted in B
2 भानुक्तम्—A
3 सन्दर्भे—A and B
4 तदुपपन्नमेव—A
5 तदनुपपन्नभावत्वेन—B
6 उदाहरणेन—A and B
7 °णोऽत्र—B
8 °पिष्टत्वादि—A
9 Omitted in—A
10 ... =काकतालीय Hemacandra *Deśi* k v 15

स पार्श्वस्थापि सुमग तस्या येनातिक्रान्त[1]। रसप्रतीतिरिति P 240
परस्परहेतुकशृङ्गारप्रतीति । अस्यार्थस्य रसानुगुणत्व व्यतिरेक
द्वारेण दर्शयति—ता त्वामित्यादिना। "ध्वनेर्य सगुणीभूत
व्यङ्ग्यस्याध्वा प्रदर्शित" इत्युद्द्योतारम्भे श[2]श्लोक[2] (iv 1 p
234 l 5) तत्र ध्वनेरध्वना कवीना प्रतिभागुणोऽनन्तो[3] भव
तीत्येष मागो व्याख्यात इत्युपसंहरति—तदेवमित्यादिना।
सगुणीभूतव्यङ्ग्यस्येत्यमु माग व्याचष्टे—गुणीभूतेत्यादिना।
विप्रभेदो[4] बस्त्वलङ्कारसात्मना यो व्यङ्ग्यस्तस्य यापेक्षा वाच्ये
गुणीभावस्तस्येत्यर्थ । तत्र सर्वे ये ध्वनिभेदास्तेषा गुणीभावा
दानन्त्यमिति तदाह—अतिविस्तरेति[5]। त्वयमिति तत्र वस्तुना
व्यङ्ग्येन गुणीभूतेन नवत्वम्, सत्यपि पुराणार्थस्पर्शे। यथा[6] ममैव[6]

भक्तविहृतरक्षो वज्रमञ्जरणागत्राण ध्वयाण।
सगमेत्तण पियादियणा विस्मामकल्ले त्ति जुत्तमिणम् ॥[7](?)

त्समनन्तरसमर्थन सजसीति[8] श्रीदार्यतत्त्वस्य वस्तु ध्वन्यमान
वाच्योपस्कारक नवत्व ददाति सत्यपि पुराणाविस्पर्शेऽर्थे।
तथा हि पुराणे[9] गाथा

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1 येनात्यार्येतिक्रान्त—A 2 Omitted in A

3 न दर्शित—C

4 Abhinava apparently accepts the reading of क and ख in the text 5 The text reads अतिविस्तर०

6 Omitted in A

7 B reads, भयविद्दरक्षो त्रिपक्षभयरक्षणास्त्र ययाय। सङ्गमेत्तन पियपाभिमसा विभागकविहिरुत्तमिदम्। C reads पियदिणा and बीसाम० in the second line Both corrupt

8 सजसीति—B 9 पौराणी—B

चाइअणकरपरपरसचारणसञ्जणीसहसरीरा ।
अत्था किरणघरत्था रत्थावत्था भवन्तीव ॥[1] (?)

P 240 अलङ्कारेण व्यङ्ग्येन वाच्योपस्कारेण[2] नवत्वम्, यथा ममैव

यस्तदमत्तालिपक्षपरीपमा
पथालवासन् किल रागवृद्धये[3] ।
श्मशानभूभागपरागभासुरा[4]
कथं तदेते न मनो[5]विरक्तये ॥

अत्राक्षेपेण[6] विभावनया वा[7] ध्वन्यमानाभ्यां वाच्यमुपस्कृत मिति[8] नवत्वम्, गत्यपि पुराणार्थयोगित्वे । यथा[9] पुराणे श्लोक

क्षुत्तृष्णाकाममात्सर्यमरणाच्च महद्भयम् ।
पञ्चैतानि विवर्धन्ते वार्धके विदुषामपि ॥

इति । व्यङ्ग्येन[10] रसेन[11] गुणीभूतेन वाच्योपस्कारेण नवत्वम्,[12] यथा ममैव

जरा नेयं मूर्ध्नि ध्रुवमयमसौ कालभुजगः
क्रुधान्ध[13] फुत्कारैः स्फुटगरल[14]फेनैः प्रकिरति ।

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1 चाइयवकरपरपरसधारवसमचीसहसरीरा । चयी किव चत्रुवत्था सथावत्था सवन्ती—A इयवकरपरपरसधारचणवणी सहसरीरा । चयी किवणघरत्थी सथोवत्थी सवन्तीव—B C reads किं सवह पथा in the second line

2 वाच्योपस्कारे—B 3 •वृद्धये—A 4 •भासुरा—B

5 मना—A, मना—B 6 चव क्षासेपेण—B and C

7 Omitted in B 8 •मुपस्कृतमिति—B

9 This sentence and the following verse omitted in A

10 व्यङ्ग्ये—C 11 रसे—C

12 This line is omitted in A 13 फान्ध A ; क्रुधान्ध—B

14 •गरल•—B

तदेवं[1] सपश्यतश्च च स्फुरितमन्यहृदय
शिवोपायं नेच्छन् बत बत सुधीरः खलु जनः ॥

अनामुक्तेन व्यङ्ग्येन वाच्यमुपस्कृत्य शान्त[2]रसप्रतिपत्त्यङ्गत्वा[3]
आरभमाणीति नवत्वम्, सत्यप्यस्मिन् पुराणश्लोके

जराजीर्णशरीरेऽस्मिन् वैराग्यं यत्र जायते ।
तन्नूनं[4] हृदये मृत्युरिह नास्तीति निश्चयः ॥

P 240 Kārikā 6

सत्स्वपीत्यादि कारिकाया उपस्कारः[5]। त्रीन् पादान्[6] स्पष्टान् मत्वा तुर्यं पादं व्याख्यातुं पठति—**यद्यीति**[7]। विद्यमाने ह्यसौ प्रतिभागुण उक्तनीत्या भूयान्भवति, न वसन्तोत्सवे पेवर्थ। **तस्मिन्निति** अनन्तीभूते प्रतिभागुणे। **न किञ्चिदेवेति** सर्वं हि पुराणकविनैव स्पृष्टमिति किमिदानीं वर्ण्यं यत्र कवेर्गुणा व्यापारः स्यात्। ननु यद्यपि वस्तुमपूर्वं[8] नास्ति तथाप्युक्तिपरिपाकगुम्फ[9]घनाथपरपर्यायबन्धच्छाया नवा नवा भविष्यति यथि केशने बन्ध्यन्तराणां सरम्भ इत्याशङ्क्याह—**बन्धच्छायापीति**। **अर्थद्वयं**[10] गुणीभूतव्यङ्ग्य प्रधानभूतव्यङ्ग्यं[11] च। **नेदीय** इति निकटतरम्, हृदयानुप्रवेशो न[12] भवतीत्यर्थः। अत्र हेतुमाह—**एव सतीति**। **चतुरत्वं** समासघटना। **मधुरत्वमपारुष्यम्**। **तथाविधानामिति** अपूर्वबन्ध[13]च्छायायुक्तानामपि। परोप निबद्धार्थे[14]निबन्धने परकृतकाव्यव्यवहार एव स्यादित्यर्थस्याप्य[15]

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1 तद्देतान्—B 2 ०सुपस्कृतशान्त०—A
3 ०रसमतार्थपङ्क्त्वात्—A 4 तमेव—A and B
5 उपस्कार—B C is not available after this
6 त्रिपादान्—A 7 यद्दिति—B यदि—A
8 वस्तु पूर्व—A 6 ०गुम्फ०—A and B
10 अर्थद्वयं—A 11 Omitted in B 12 ०प्रवेशेन—B
13 ०र्थबन्ध०—A 14 परोपनिबन्धार्थ—B A simply reads परोपनिबन्धने 15 स्यादित्यापि—B

पूर्वत्वमाश्रयणीयम् । वदनीयं काव्यं तस्य भाव काव्यत्वम् । न त्वय[1] भावप्रत्ययान्ताद्भावप्रत्यय इति शङ्कितव्यम् ।

प्रतिपादयितुमिति प्रसङ्गादिति शेष । यदि वा वाच्यं तावद्द्विविधव्यङ्ग्योपयोगि, तदेव चेदनन्तम्, तद्बलादेव व्यङ्ग्यानन्त्यं भवतीत्यनेनाभिप्रायेणेदं प्रकृतमेवोच्यते—शुद्धस्येति । व्यङ्ग्यविषयो यो व्यापारस्तत्स्पर्श[2] विनाप्यानन्त्य स्वरूपमात्रेणैव । पश्चात्तु तथा स्वरूपेणानन्त्ये[3] सव्यङ्ग्य व्यनक्तीति भावः । ननु सर्वथा तत्र व्यङ्ग्य नास्तीति मन्तव्यम्, क्रम-भूततद्रूपाभावे काव्यव्यवहारहाने । तथा[4] चोदाहरणेषु रसध्वने सद्भावोऽस्त्येव । आदि-ग्रहणं व्याचष्टे—स्वालक्षण्या[5]-च्चेति स्वरूपादेवेत्यर्थ, यथा रूपस्पर्शयोस्तीव्र[6]कावस्थयोरेकद्रव्य-निष्ठयोरेककालयोश्च ।

Kārika 7
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न च तेषां घटतेऽवधि[7]र्न च ते दृश्यन्ते कथमपि पुनरुक्ता[8] ।
ये विभ्रमाः प्रियाणामर्था वा सुकविवाणीनाम् ॥

चकाराभ्यामतिविस्मय सूच्यते । कथमपीति प्रयत्नेन विचार्य माण पौनरुक्त्य न लभ्यमिति यावत्[8] । प्रियाणामिति बहुवल्लभो हि सुभगो राधावल्लभप्रायस्तास्ताः कामिनी परिभोग-सुभगमुपभुञ्जानोऽपि न विभ्रमपौनरुक्त्य पश्यति । तदा एतदेव प्रियात्वमुच्यते यदाह[9]

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1 त्वया—B 2 तत्र स्पर्शं—B
3 स्वरूपेणानन्तर—B 4 तदा—B
5 सम्यो—B 6 स्वादविषया—A and B 7 विधि—B
8 •पौनरुक्त्यं पश्यति तदा एतदेव प्रियात्वमुच्यते यदा न लभ्य मिति यावत्—B, a confusion with the lines which follow
9 B omits due to the above confusion, the sentence from तदा to यदाह

क्षणे क्षणे यन्नवतामुपैति

तदेव रूपं रमणीयतायाः । (Magha iv 17)

इति । प्रियाणामिति बाससार प्रवद्रूपोऽय[1] कान्तानां विभ्रम[2]विशेष म[3] नवनव एव दृश्यते । न ख्य अशिक्षयनादि-वदन्यत शिक्षित, येन तत्साक्षयास्यनवकृतां गच्छेत् । अपि तु निसर्गोद्भिद्यमानमदनाङ्कुरविकासमात्र तदिति नवनवम् । तद्वत्परकीयशिक्षानपेक्षनिजप्रतिभागुणनिष्यन्दभूत काव्यार्थ इति भाव । तावदिति उत्तरकाल व्यञ्जपरस्पर्शनेन विचित्रतां परां

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भजतां नाम तावदिति[4] तु स्वभावेनैव सा विचित्रतेति तावच्छब्द स्याभिप्राय । तदिमित्तानां चेति ऋतुमाल्यादीनां स्वानुभूत परानुभूतानां यत्सामान्य तदेव विशेषान्तररहित तन्मात्र तस्या-श्रयेण । न[5] हि तैरिति कविभि । एतच्चास्य तासभावनार्थ मुक्तम् । प्रत्यक्षदर्शनेऽपि हि

शब्द[6] सकेतित प्राहुर्व्यवहाराय स स्मृत[7] ।

तदा स्वलक्षणं नास्ति सकेतस्तेन तत्र न[8] ॥

इत्यादियुक्तिभि सामान्यमेव स्पृश्यते । किमिव्यसंवेद्यमानार्थ पौनरुक्त्य[9] कथं[10] प्रामाणिकै[11]रङ्गीकार्यमिति भाव । तमेव प्रकटयति—न चेदिति । उक्तिर्हीति[12] पर्यायमात्रतैव यदुक्ति[13]

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विशेषस्वत्पर्यायान्तरैरविकलतदर्थोपनिबन्धे[14]ऽपौनरुक्त्याभिमानो न

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1 प्रवाहरूपो पोऽयं—A

2 विभ्रम—A   3 Omitted in A   4 तावदिति—A

5 Omitted in A   6 शब्द —A and B

7 व्यवहारायसमन्वय —A   8 एवं तत्र न—A

9 संवेद्यमानमर्थपौनरुक्त्यमित्यर्थं —A   10 Omitted in A

11 प्राकरणिकै—A   12 उक्तिभीति—A   13 यदयुक्ति—A

14 न्धित्वर्ते दृति अपौनरुक्त्य—A

भवति तस्माद्विशिष्टवाच्यप्रतिपादकत्वेनोक्तेर्विशेष इति भाव । ग्राह्यविशेषेति[1] ग्राह्य प्रत्यक्षादिप्रमाणैर्यो विशेषस्तस्य यो भेद । तेनायमर्थ —पदानां तावत् सामान्ये वा[2] तद्वति वापोहे[3] वा यत्र कुत्रापि वस्तुनि समय[4] । किमनेन वादान्तरेण । वाक्यात्तद्विशेष[5] प्रतीयत इति सर्वस्य वादिनो विमति[6] । अन्विताभिधानतद्विपर्ययसमभेदप्रतिपादि[7]वाक्यार्थपक्षेषु सर्वत्र विशेषस्याप्रत्यक्षवेद्यत्वादुक्तिवैचित्र्य च न पर्यायत्वमात्र[8]मिव मित्युक्तम् । अन्यत्तु यत्तदप्रस्तुतास्माक पक्षसाधकमित्याह—किं चेति । पुनरिति भूय इत्यर्थ । उपमान हि निभ[9]प्रतिम च्छन्दप्रतिबिम्बप्रतिच्छायातुल्यसमाभासादिभिर्विचित्राभिरुक्तिभि[10] विचित्रीभवत्येव । वस्तुत एतासामुक्तीनाम्[11] चैव विम्बस्य विद्यमानत्वान्नियमेन भाव[12]-योगाद्धि निभ-शब्दस्तदुकारतया प्रतिम शब्द इत्येव सर्वत्र वाच्यम्[13] । केवल[14] यौगिक[15](?)काव्य टीका[16]परिशीलनदौरात्म्यादेषु पर्याय वम्रस इति भाव । एवमर्था नन्त्य[17]मलंकारानन्त्य च भणितिवैचित्र्याद्भवति । अन्यथापि च तत्त्वतो भवतीति दर्शयति—भणितिश्चेति । प्रतिनियताया भाषाया गोचरो वाच्यो योऽर्थ[18]स्तत्कृत यद्वैचित्र्य तन्निबन्धन[19]

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1 The text reads वाक्यविशेष॰ 2 च—A
3 वापोहेवा—A 4 वस्तुसमय—B
5 वाक्यात्तु विशेष तस्य यो भेद—B 6 वादिनोऽपि मति—B
7 ॰प्रतिभा॰—B 8 मात्र—B 9 निकट॰—A
10 विचित्राभि युक्तिभि—A 11 एतासां सूक्तीनां—B
12 नियमेनुभाव॰—B 13 वाच्या—B
14 केवल वा—B केवल—A 15 यौगि—A
16 ॰काव्यादिका—B 17 एवमर्थानन्त्य॰—A
18 योऽर्थस्तत्कृतो—A ; B omits यो after वाच्यो and reads वाच्योऽर्थ 19 विचित्र्यनिमित्त—A and B

निमित्तं यस्य। अलङ्काराणां काव्यार्थानां चानन्त्यं[1] तत्कर्मभूतं[2] भणितिवैचित्र्यं कर्तृभूतमापादयतीति सम्बन्धः। कर्मणो विशेषण-द्वारेण[3] हेतुर्दर्शितः।

मम मम इति भणतो व्रजति कालो जनस्य।

तथापि न देवो जनार्दनो गोचरो भवति मनसो मधुमथनः॥

इति। योऽनवरतं भणति तस्य कथं न देवो मनोगोचरो भवतीति विरोधालङ्कारच्छाया सैन्धवभाषाया महु महु इत्यनया भणित्या समुन्मेषिता।

अवस्थादिविभिन्नानां वाच्यानां विनिबन्धनम्[4]। P 243-44

भूम्नैव दृश्यते लक्ष्ये[5] तत्तु भाति[6] रसाश्रयात्॥ Karika 8

इति कारिका[7]। अन्यस्तु ग्रन्थो मध्योपस्कारः। अत्र च पादत्रयस्यार्थमनूद्य चतुर्थपादार्थोऽपूर्वतयाभिधीयते—तत्त्वित्यादि। शक्तीनामित्यन्तं कारिकयोर्मध्योपस्कारः[8]।

द्वितीयकारिकायास्तुरीयं पादं व्याचष्टे—यथा हीति। P 244

संवादास्त्विति[9] कारिकाया अर्धम्, नैकरूपतेति द्वितीयम्। Karika 10-11

किमिव राजत इत्यभिप्रायेणाशङ्क्यते—कथमिति चेदिति।

संवादो[10] ह्यन्यसादृश्यं तत्पुनः प्रतिबिम्बवत्।

आलेख्याकारवत्तुल्यदेहिवच्च शरीरिणाम्॥ Kārikā 12

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1 चानन्त्यम्—B 2 तत्कृत—B 3 •व्याजेन—B

4 यन्निबन्धनं—B 5 लक्ष्येषु—B 6 भारती—A

7 Omitted by B The *Kārikā* reads differently in the text.

8 Abhinava's reading of the text here is interesting

9 B is corrupt here and reads भागोद्दिशति कारिकेत्यपि प्रायेण महते कथमिति चेदिति 10 संवादो—B

इत्यनया कारिकया। एषा खण्डीकृत्य वृत्तौ पठिता। शरीरिणामित्ययं[1] च शब्दः प्रतिवाक्यं द्रष्टव्य इति दर्शितम्। शरीरिण इति पूर्वमेव प्रतिलब्धस्वरूपतया प्रधानभूतस्येत्यर्थः।

Kārikā 13

तत्र पूर्वमनन्यात्म तुच्छात्म तदनन्तरम्।
तृतीयं[2] तु प्रसिद्धात्म नान्यसाम्यं[3] त्यजेत्कविः॥

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इति कारिका। अनन्यः पूर्वोपनिबद्धकाव्यादात्मा स्वभावो यस्य तदनन्यात्म[4]। येन रूपेण भाति तत्प्राक् विस्पृष्टमेव[5]। यथा स्वेन रूपेण प्रतिबिम्बं भाति तेन रूपेण बिम्बमेव। तत्स्वयं तु तत्कीदृशमित्याह—तात्त्विकशरीरशून्यमिति। न हि तेन किंचिदपूर्वमुत्प्रेक्षितम्, प्रतिबिम्बमप्येवमेव। एवं प्रथमं प्रकारं व्याख्याय द्वितीयं व्याचष्टे—तदनन्तरं त्विति। द्वितीयमित्यर्थः। अन्येन साम्यं यस्य तत्तथा। तुच्छात्मेति अनुकारे ह्यनुकार्य[6]-बुद्धिरेव चित्रपुस्तकादाविव न तु सिन्दूरादिबुद्धिः स्फुरति। सापि न चारुत्वायेति भावः। एतदेवेति तृतीयस्य रूपस्य न त्याज्यत्वम्।

Kārikā 14

आत्मनोऽन्यस्य[7] सद्भावे पूर्वस्थित्यनुयाय्यपि।
वस्तु भातितरां तन्व्याः[8] शशिच्छायमिवाननम्॥

इति कारिका वृत्तौ खण्डीकृत्य पठिता। केषुचित्पुस्तकेषु कारिका अखण्डिता एव दृश्यन्ते। आत्मन इत्यस्य शब्दस्य पूर्वपठिताभ्यामेव तत्त्वस्य सारभूतस्येति पदाभ्यामर्थो निरूपितः।

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1 शरीरिणामिति चन्य—B, शरीरिणामित्यं च—A
2 तृतीयं—B
3 प्रसिद्धात्मना चान्यसाम्यं—A; प्रसिद्धात्मा नाम्य°—B
4 तदनन्यात्मा—A and B
5 तत्स्पृष्टमेव—B
6 अनुकारेऽनुकार्य°—B
7 The text reads तत्रस्यात्मन
8 The text reads तन्वाः

सस्ववादानामिति[1] पाठ, सवादानामिति[2] तु पाठे वाक्यार्थ रूपाणा समुदायाना[3] ये सवादास्तेषामिति। वैयधिकरण्येन सङ्गतिर्वस्तु शब्देन[4]।

एको द्वौ वा त्रयो वा चतुरादयो[5] वा पदानामर्थो। तानि त्विति अक्षराणि पदानि च तान्येवेति तेन रूपेण युक्तानि, मनागन्यत्वसत्तामनागतानीत्यर्थ। एवमक्षरादिरचनैवेति दृष्टान्त भाग व्याख्याय दार्ष्टान्तिके योजयति—तथैवेति। श्लेषादि विषयानि(नी)ति[6] श्लेषादिस्वभावानि(नी)त्यर्थ। यद्दृत्तेऽस्मि गुणद्विजातयो हि शब्दा[7] पूर्वपूर्वैरपि कविसहस्रै श्लेष च्छायया निबध्यन्ते। निबद्धाश्च चन्द्रादयश्चोपमानत्वेन[8]। तथैव पदार्थरूपाणीत्यत्र नापूर्वाणि घटयितु शक्यन्त इत्यादि विरुध्यन्तीत्यन्त प्राक्तन वाक्यमनुसधनीयम्। — Karika 15

लोकस्येति व्याचष्टे—सहृदयानामिति। चमत्कृतिरिति आस्वादप्रधानबुद्धिरित्यर्थ। अभ्युज्जिहीत इति व्याचष्टे— उत्पद्यते उदयतीत्यर्थ। बुद्धेरेवाकार[9] दर्शयति—स्फुरणेय काचिदिति। — Karika 16

यदपि तदपि[10] रम्य यत्र लोकस्य किचित् — P 245

स्फुरितमिदमितीय बुद्धिरभ्युज्जिहीते। — Karika 16

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1 सर्वप्रदायानामिति—B, सवादानामिति—A

2 सवप्रादानामिति—A, संवादानामिति—B

3 Abhinava apparently accepts the reading of ण in the text 4 सङ्गतिरस्तु—B 5 Repeated by A

6 The text reads श्लेषादिमयानि A reads यानि after this 7 ज्वातयोऽपि शब्दा—A

8 चन्द्रादयश्चोपमानत्वेन—A 9 बुद्धेराकार—B

10 Omitted by B

अनुगतमपि पूर्वच्छायया वस्तु तादृक्
सुकविरुपनिबध्नन्निन्द्यतां[1] नैव याति[2] ॥

इति कारिका खण्डीकृत्य पठिता ।

स्वविषय इति स्वय तात्कालिकत्वेन स्फुरित इत्यर्थ । **परस्वादानेच्छेत्यादि** द्वितीय श्लोकार्ध पूर्वापस्कारेण सह पठति ।

परस्वादानेच्छाविरतमनसो वस्तु सुकवे

P 246 इति तृतीय पाद[3] । कुत स्वल्पपूर्वमानयामीत्याशयेन निरुद्योग

Karika 17 परोपनिबद्धवस्तूपजीवको वा स्यादित्याशङ्क्याह—**सरस्वत्यैवेति** । कारिकायां सुकवेरिति जात्यैकवचनमित्यभिप्रायेण व्याचष्टे—**सुकवीनामिति**[4] । एतदेव स्पष्टयति—**प्राक्तनेत्यादिना तेषा** मित्यन्तेन । **आविर्भावयतीति** सृजतीत्यर्थ । **इतीति** कारिकावृत्तिनिरूपणेनेत्यर्थ ।

Concluding verses **अक्लिष्टा** रसाश्रयेण उचिता ये गुणालङ्कारास्तत[5] शोभा या ता बिभर्ति काव्यम् । उद्यानमप्यक्लिष्टो यो रस सेकादिकृतस्तदा श्रयस्तत्कृतो यो गुणाना सौकुमार्यच्छायावत्त्वसौगन्ध्यप्रभृतीनामलङ्कार पर्याप्ततादिकारण तेन च या शोभा तां बिभर्ति । **यस्मादिति**[6] काव्यादुद्यानाद् । **सर्वं समीहितमिति** व्युत्पत्तिकीर्तिप्रताप लक्षणमित्यर्थ । एतच्च सर्व पूर्वमेव निरूपितमिति श्लोकार्ध मात्र व्याख्यातम् । **सुकविभिरिति**[7] ये कष्टोपदेशेन विनापि

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1 निन्द्य निबध्नन्—A

2 The text reads नोपयाति

3 The text reads सुकविना कवीना

4 निबध्नद्भिरेव—A

5 स्ततो—A, B is corrupt and reads स्तेतत ।

6 यस्मादिति—B 7 सुकविभि B, which drops this line from here to the end of परिच्छेद ।

यथाविध'फलभाज' हैरितर्थ । अखिलसौख्यधाम्नीति अखिलं दुःखलेशेनाप्यननुविद्धं यत्सौख्यं तस्य धाम्नि[1] एकायतन इत्यर्थः । सर्वथा प्रियं सर्वथा च हितं दुर्लभं जनयतीति[2] भावः । विबुधोद्यानं नन्दनं[3] सुकृतीनां कृतज्योतिष्टोमादीनामेव सम्यग्धि आह्लादननिमित्तम् । विबुधाः काव्यतत्त्वविदः । दर्शित इति स्थितः[4] एव सन् प्रकाशितः, अप्रकाशितस्य हि कथं भोग्यत्वम् । अन्यतरया[5] उपमानं यस्य तादृग्महिमा यस्येति बहुव्रीहिगर्भो बहुव्रीहिः । भर्तृसमीहितप्राप्तिर्हि काव्यादेकायत्ता[6] । एतच्चोक्तं विस्तरतः ।

> सत्काव्यतत्त्वनयवर्त्म चिर[7]प्रसुप्त-
> कल्पं मनःसु परिपक्वधियां यदासीत् ।
> तद् व्याकरोत्सहृदयोदयलाभहेतोर्

इति सम्बन्धाभिधेयप्रयोजनोपसंहारः । इह बाहुल्येन लोको लोकप्रसिद्ध[8]संभावनाप्रत्ययबलेन प्रवर्तते । स च संभावनाप्रत्ययो नाम श्रवणवशात् प्रसिद्धान्यदीयसमाचारव[ति]त्व[9]विद्वत्त्वादिसमर्पणेन भवति । तथा हि—भर्तृहरिणेदं कृतम्, यस्यायमीदृशो महिमा[10] यस्यासन्ध्यास[11] एवंविधस्तस्मै दस्यवे उत्साय श्रोत- See Locana p 12 ll 19-20

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1 ॰दैवेनापि सद्भर विषयधाम —A, B omits this line
2 धाम्नि—B
3 भावातौति—A 4 नन्दनम्—B 5 स्थिति —B
6 ॰तरया—A 7 काव्यादेकायत्ता—A
8 ॰सौर—A The text reads सत्काव्यतत्त्वविषय स्फुरित॰
9 प्रसिद्धा॰—A and B 10 ॰समाचारवत्त्व—A
11 यस्यायमीदृशमहिमा—A 12 यस्यासिन् श्लास—B

अनुभवमपि पूर्वच्छायया वस्तु तादृक्
सुकविरुपनिबध्नन्निन्द्यतां[1] नैव याति[2] ॥

इति कारिका खण्डीकृत्य पठिता ।

स्वविषय इति स्वत सातिशयत्वेन स्फुरित इत्यर्थः । परस्वादानेच्छेत्यादि द्वितीयं श्लोकार्धं पूर्वपक्षाकारेण सह पठति ।

परस्वादानेच्छाविरतमनसो वस्तु सुकवे

P 246

इति तृतीयः पादः । ननु स्वल्पपूर्वमानयामीत्याशयेन निरुद्योग

Kārikā 17

परोपनिबद्धवस्तूपजीवको वा स्यादित्याशङ्क्याह—सरस्वत्यैवेति । कारिकायां सुकवेरिति जात्यैकवचनमित्यभिप्रायेण व्याचष्टे—सुकवीनामिति[3] । एतदेव स्पष्टयति—भाजनेत्यादिना तेषा मित्यन्तेन । अनिर्मातव्यता[?] सततात्यर्थं । इतीति कारिका-तद्वृत्तिनिरूपणेनेत्यर्थः ।

Concluding verses

अक्लिष्टरसाश्रयेण रचिता ये गुणालङ्कारास्तत्[4] शोभा या ता बिभर्ति काव्यम् । उद्यानमप्यक्लिष्टो यो रस सेकादिकृतस्तदाश्रयतत्कृतो यो गुणानां सौकुमार्यच्छायावत्त्वसौगन्ध्यप्रभृतीनामलङ्कार पर्याप्तताकारण तेन च या शोभा तां बिभर्ति । यस्मादिति[5] काव्यादुद्यानात् । सर्वं समीहितमिति व्युत्पत्तिकीर्तिप्रतापलक्षणमित्यर्थः । एतच्च सर्वं पूर्वमेव वितत्योक्तमिति श्लोकार्धमात्रं व्याख्यातम् । सुकृतिभिरिति[6] ये कल्पप्रदेशेन विनापि

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1 नियत निबध्नन्—A

2 The text reads नोपयाति

3 The text reads सुकवि तात्पर्यकवीनां

4 निबन्धयद्यारेष—A

5 कल्पो—A , B is corrupt and reads कल्पेश्वर

6 यस्मादिति—B 7 सुकृतिभ B, which drops this line from here to the end of तद्विवरण ।

प्रबन्ध, तस्मादादरणीयमिति लोके प्रवर्तमानो दृश्यते। लोकस्यापरस्य प्रवर्तनीय। तत्र[1] शास्त्रोदित[2]प्रयोजनसंपत्ये तदनुप्राणार्थोन्मुखप्रवर्तनाप्रसाद् ग्रन्थकाराः स्वनामनिबन्धन कुर्वन्ति। तदभिप्रायेणाह—आनन्दवर्धन इति। प्रथित शब्दे नैतदेव प्रथितं यत्तदेव नामश्रवण केषांचिभिरुचि करोति। तस्यां[3] समर्थविजृम्भित नाम गणनीयम्। निःश्रेयसप्रयोजनादेव हि श्रुतात् कोऽपि रागान्धो[4] यदि निवर्तेत किमेतावता प्रयोजन मप्यस्य हतमेव स्यात्। तस्मादर्थिनां[5] प्रश्रयकं नाम प्रथितमिति[6] सिद्धम्।

स्फुटीकृतार्थवैचित्र्यबहिःप्रसरदायिनीम्।
तुर्यां शक्तिमहं वन्दे प्रत्यक्षार्थनिदर्शिनीम्॥

आनन्दवर्धनविवेकविकासिकाव्या
लोकार्थतत्त्वघटनादनुमेयसारम्।
यत्प्रोन्मिषत्सकलसद्विषयप्रकाशि
व्यापार्यताभिनवगुप्तविलोचनं तत्॥

श्रीसिद्धिचेल[7]चरणाब्जपरागपूतो
भट्टेन्दुराजमतिसंस्कृतबुद्धिलेशः[8]।
काव्यप्रमाणपदवेदिगुरुप्रबन्ध
सेवारसो व्यरचयद् ध्वनिवस्तुवृत्तिम्॥

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1 Omitted by B
2 शास्त्रोचित—B
3 तस्मात्—A
4 कोऽपि विरोधात्—A
5 ०भ्यर्थिनां—B
6 प्रथितमिति—A
7 श्रीमत्सिद्धि—B
8 लेशः—A

The Kārikās and the Sanskrit *chayas* of Prakrit verses in ch iv cited and discussed in the course of the commentary, are not indexed here

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